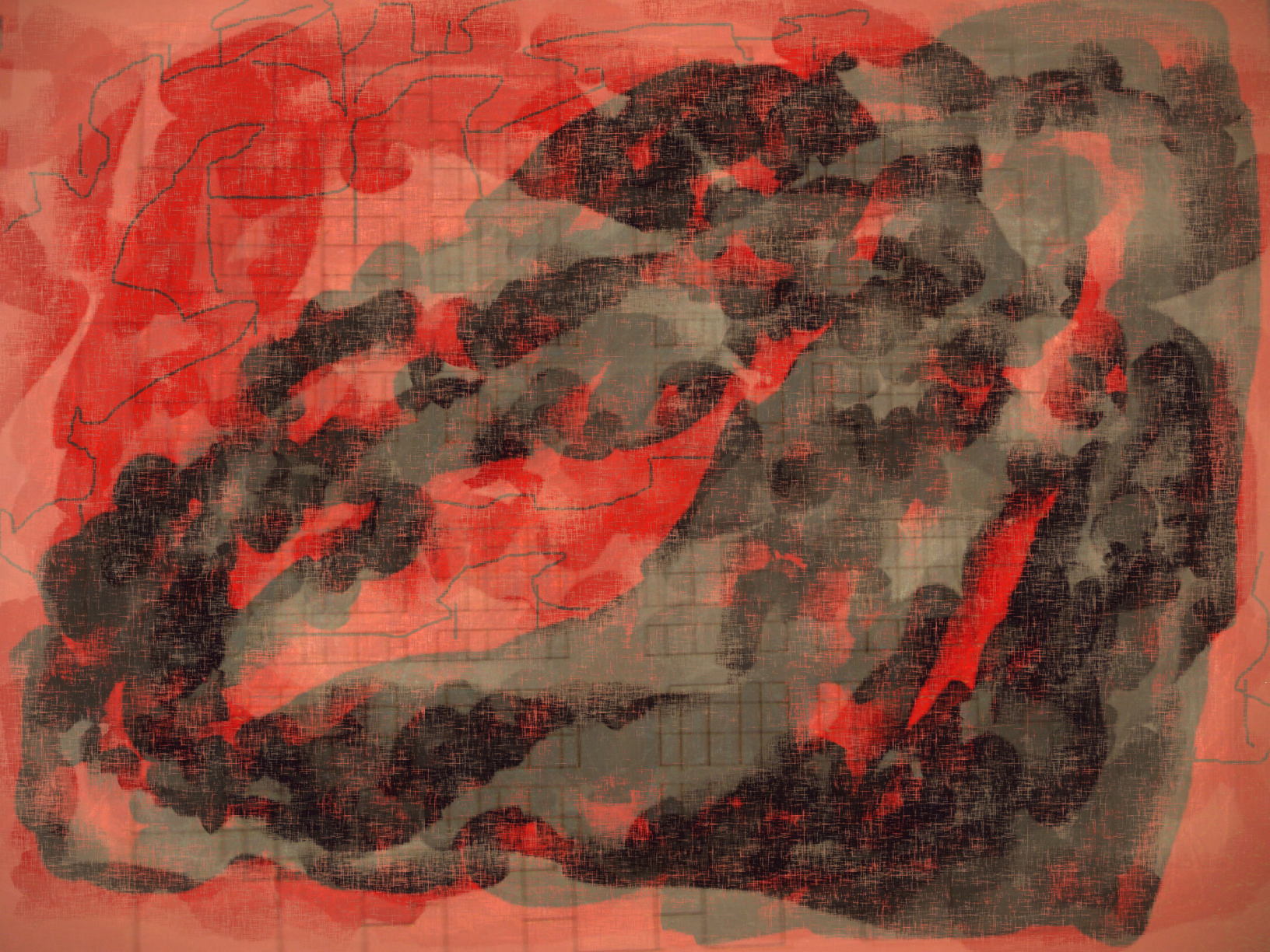
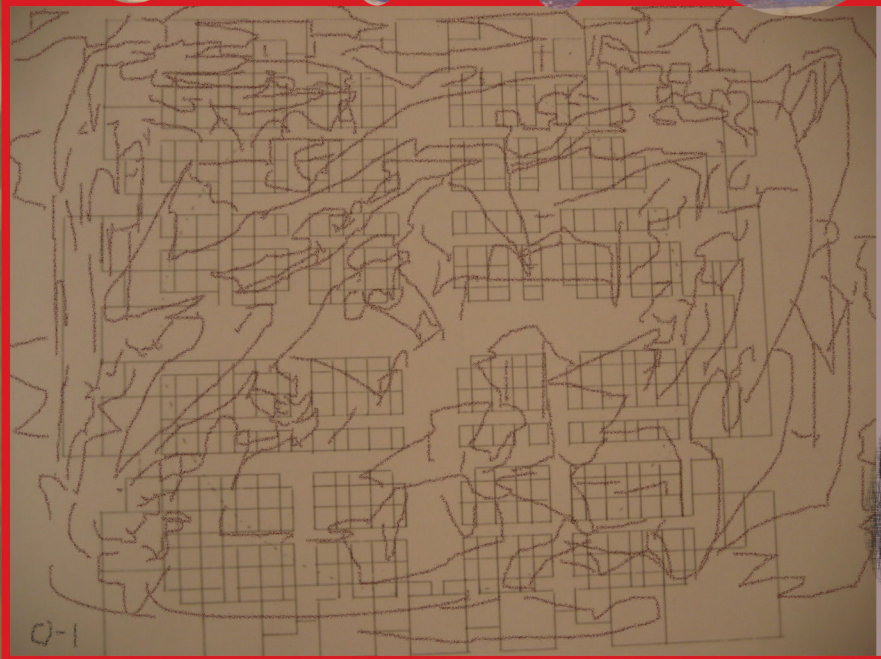
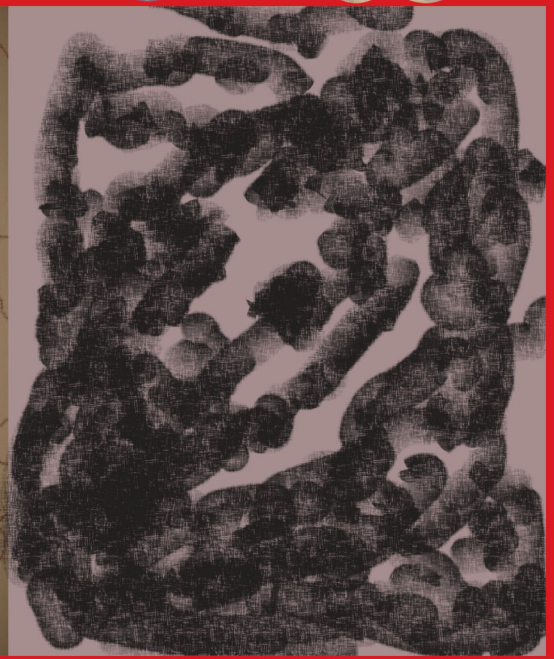



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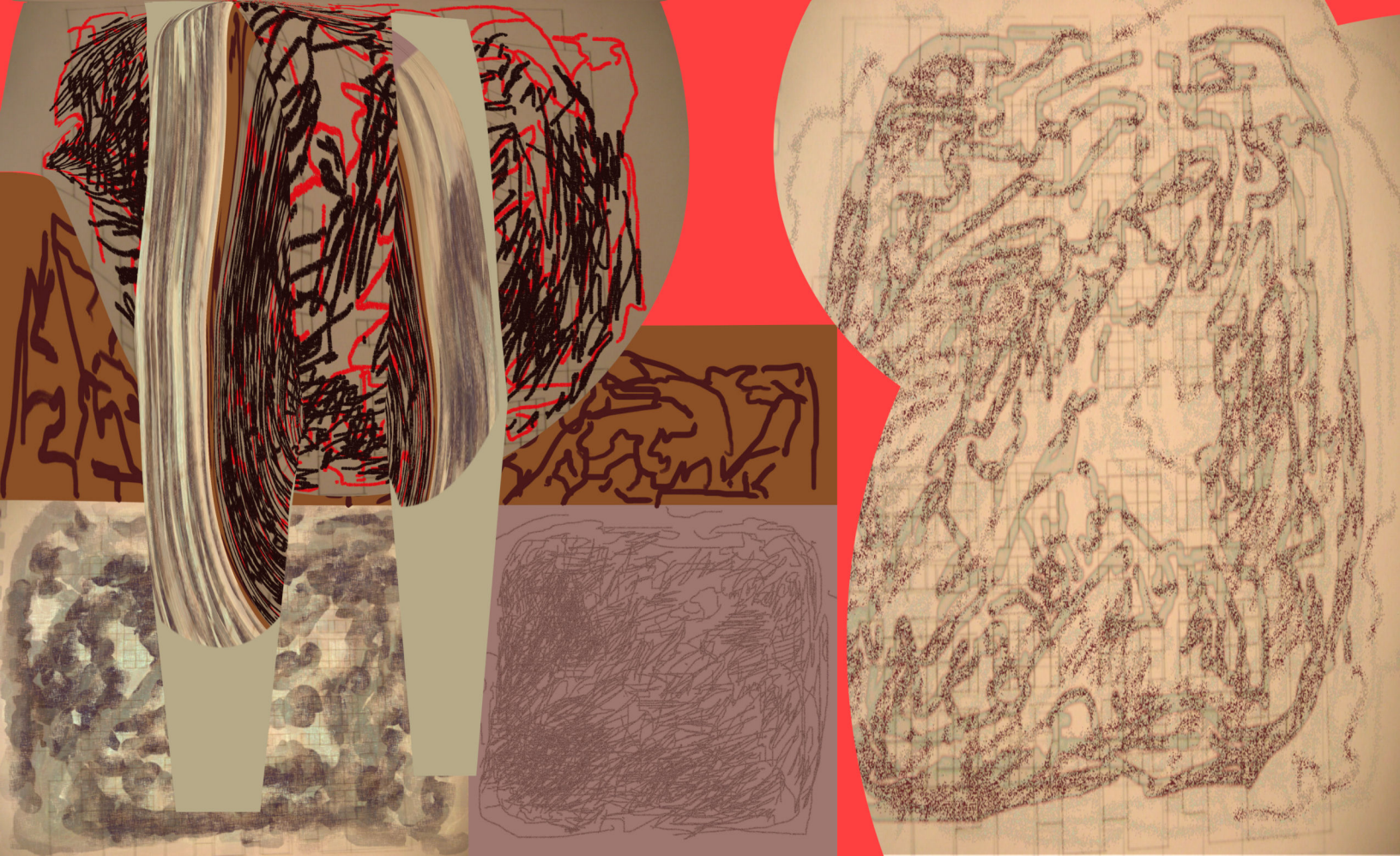


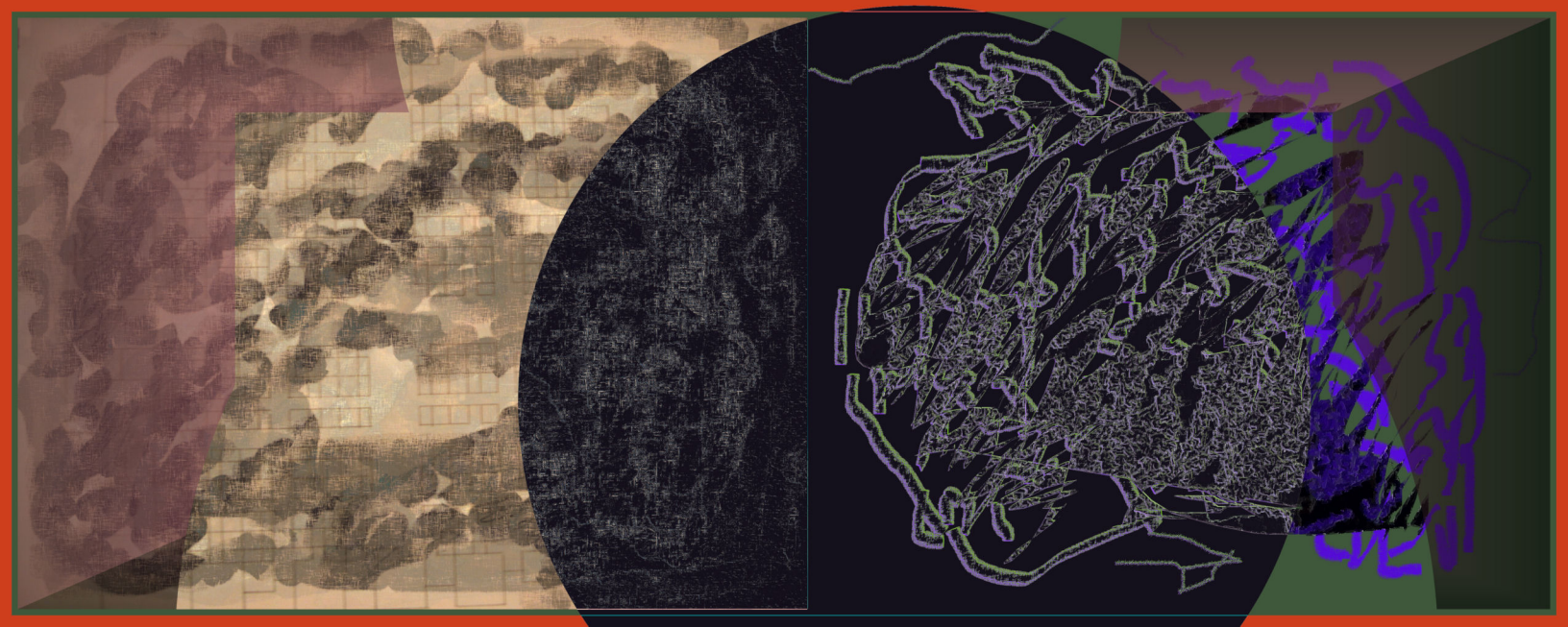


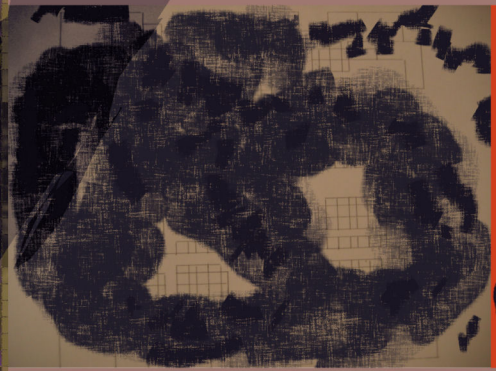






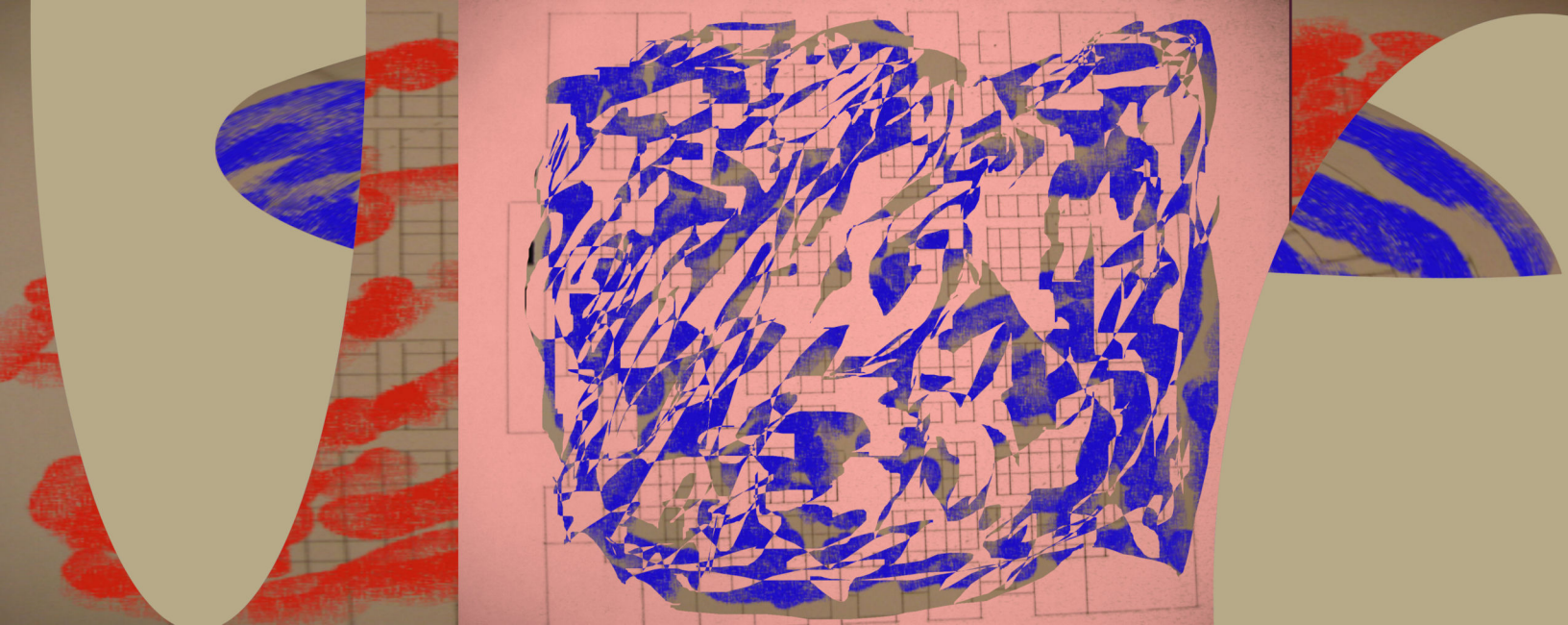


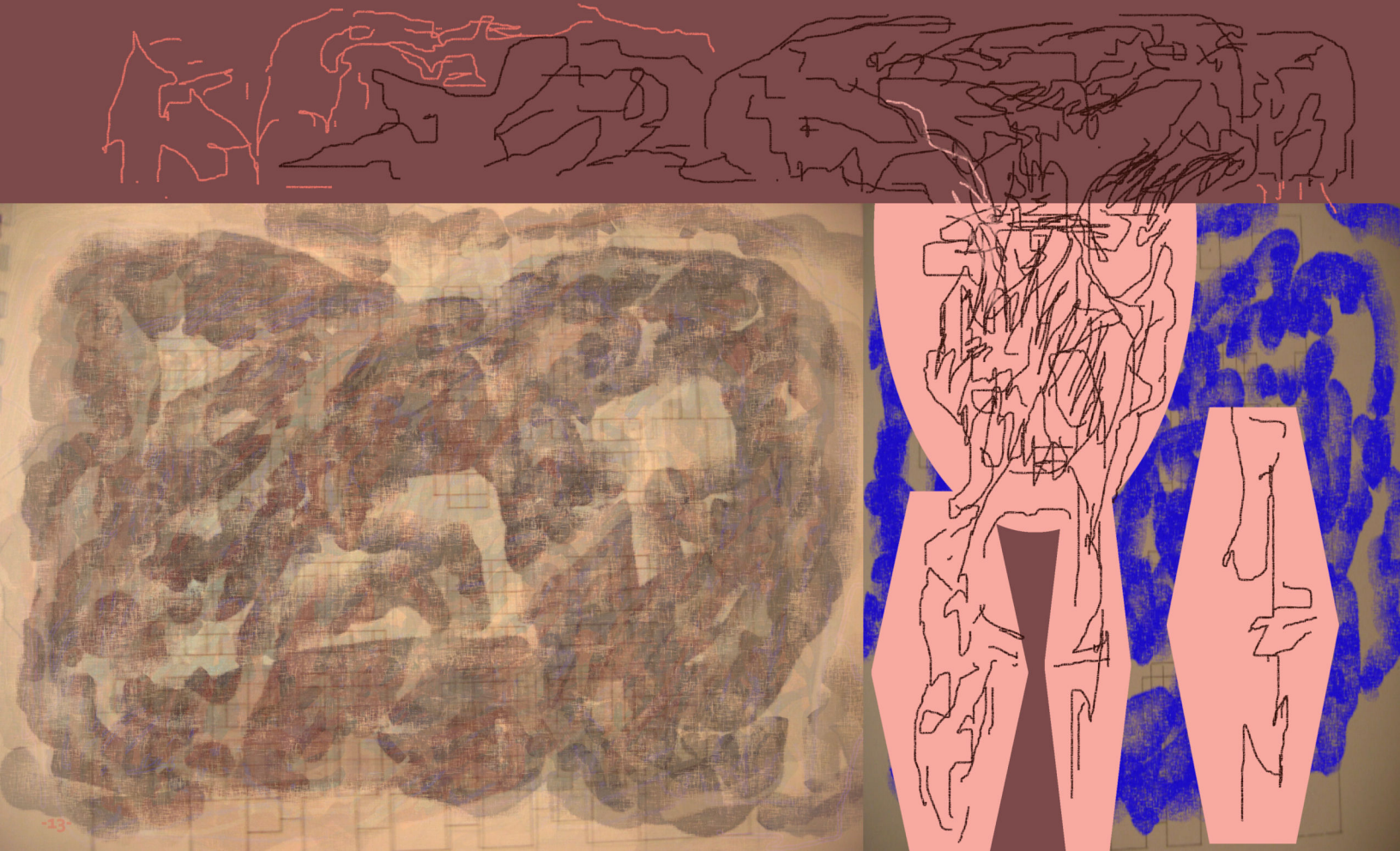






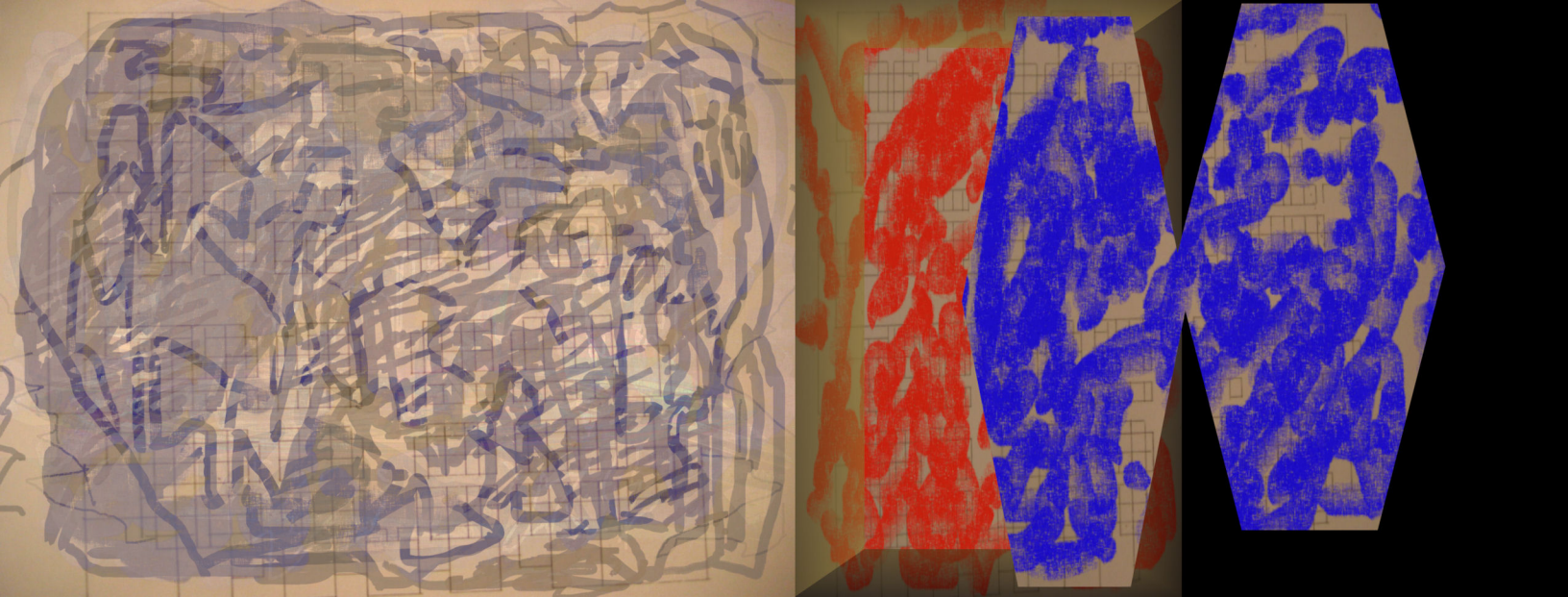


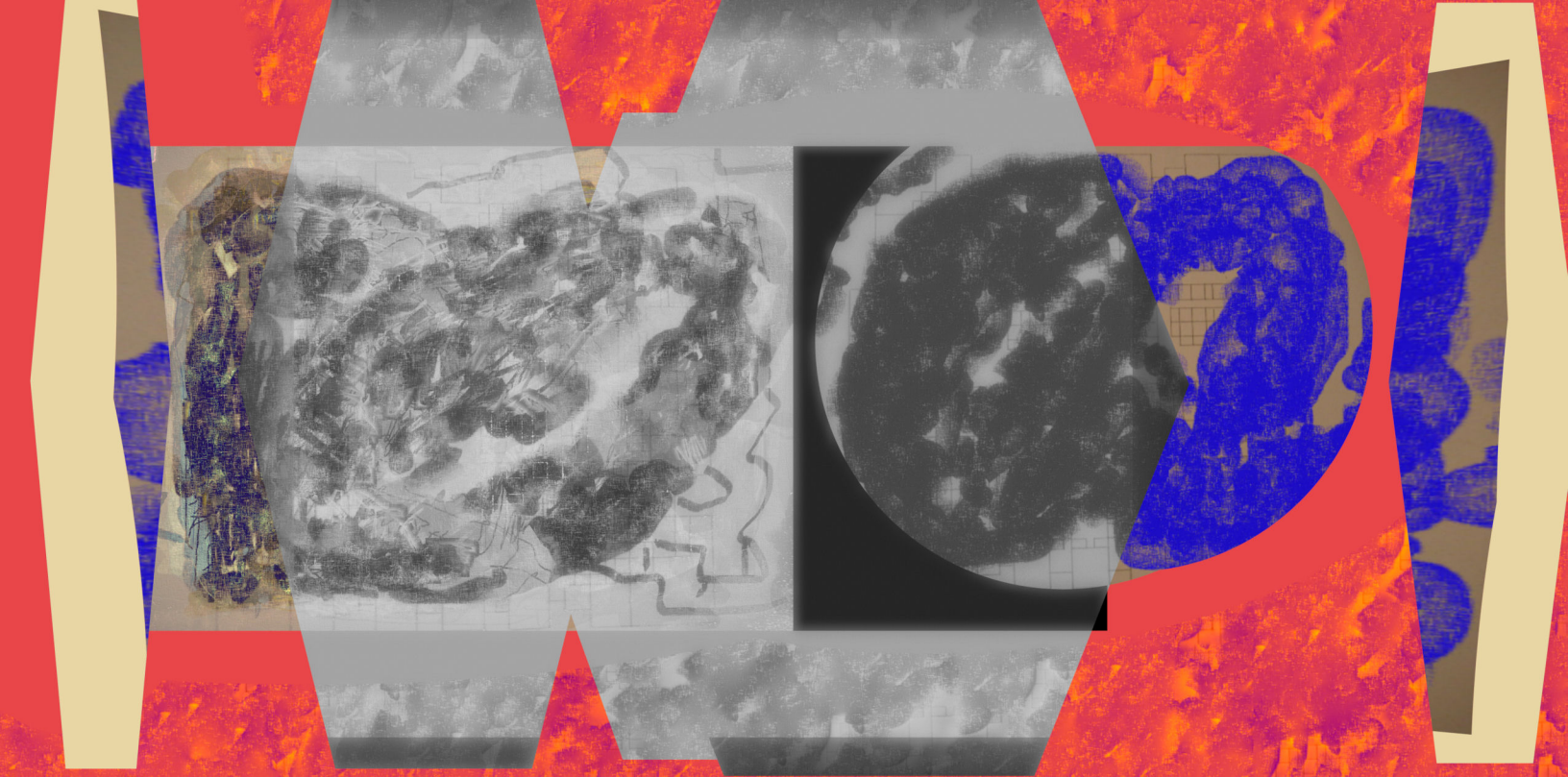


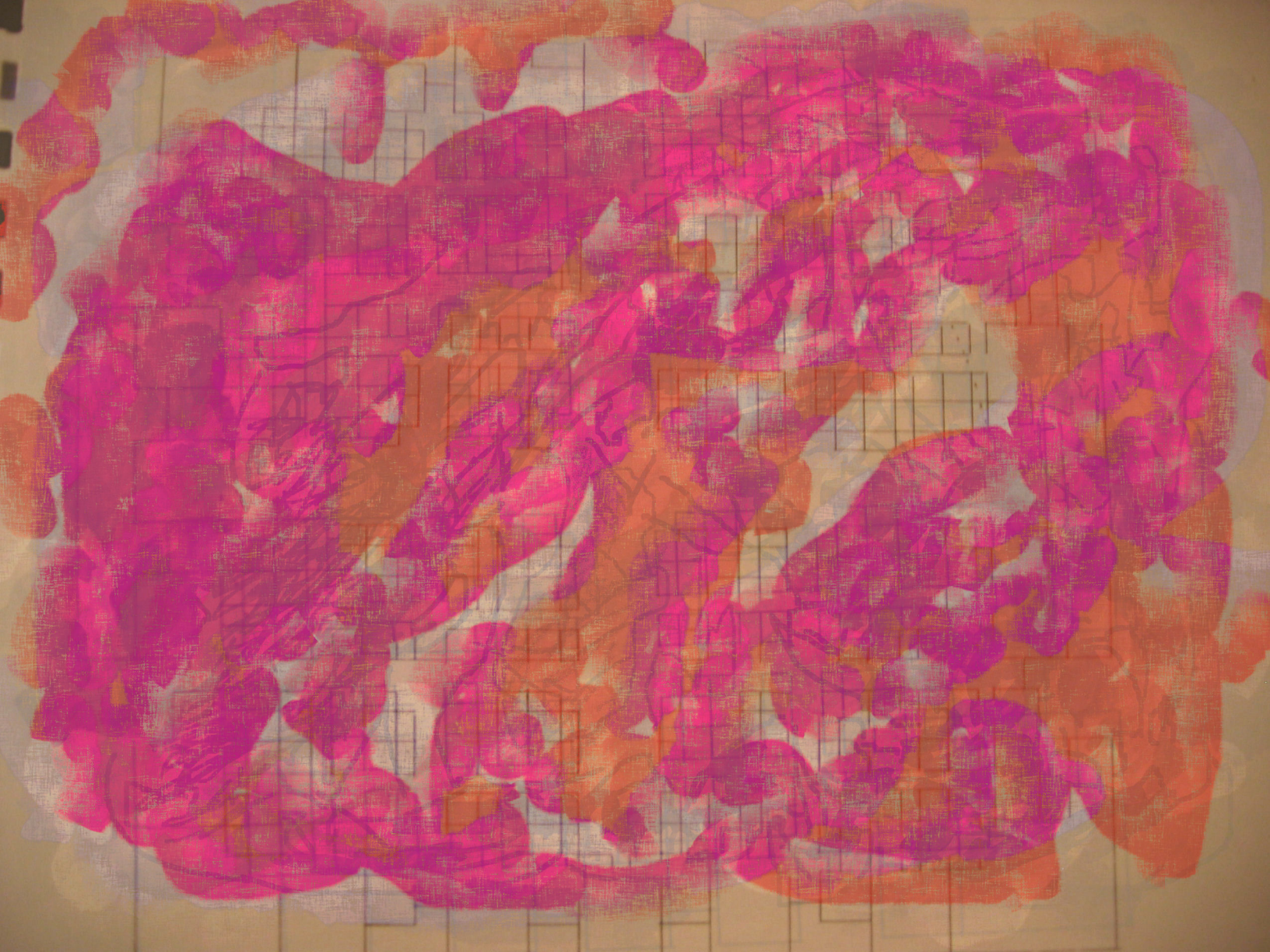


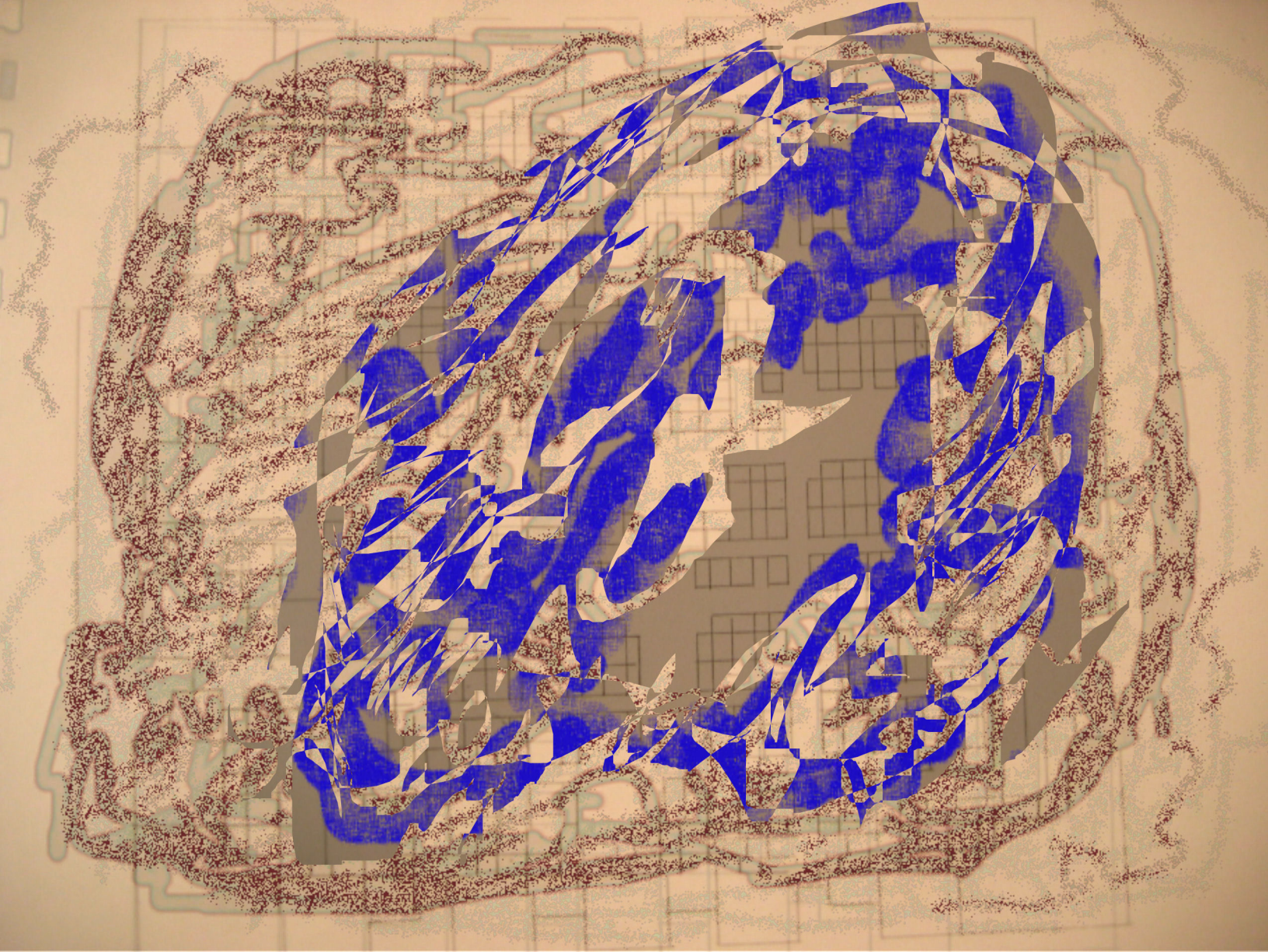


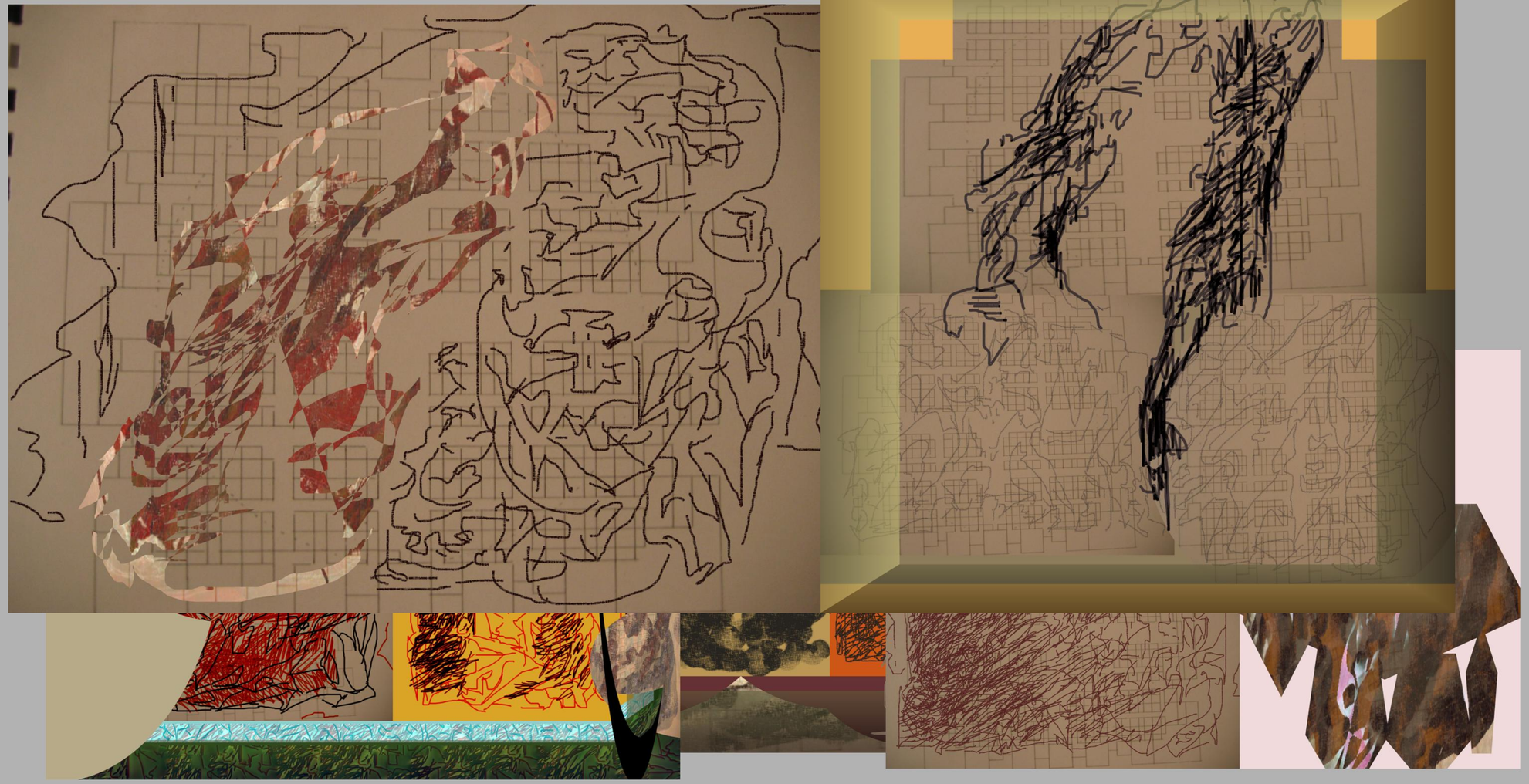




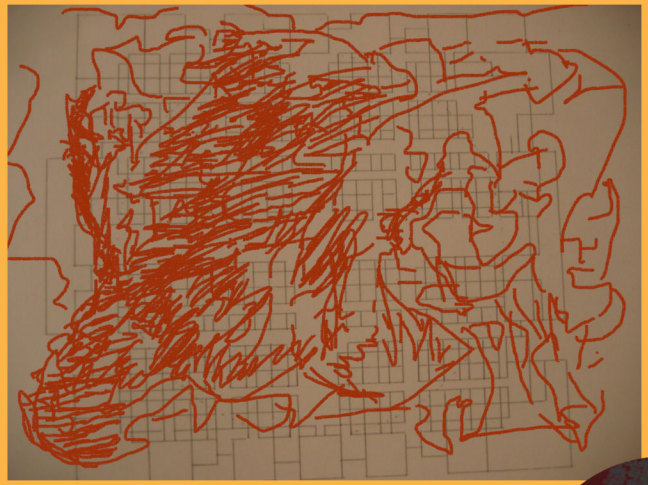




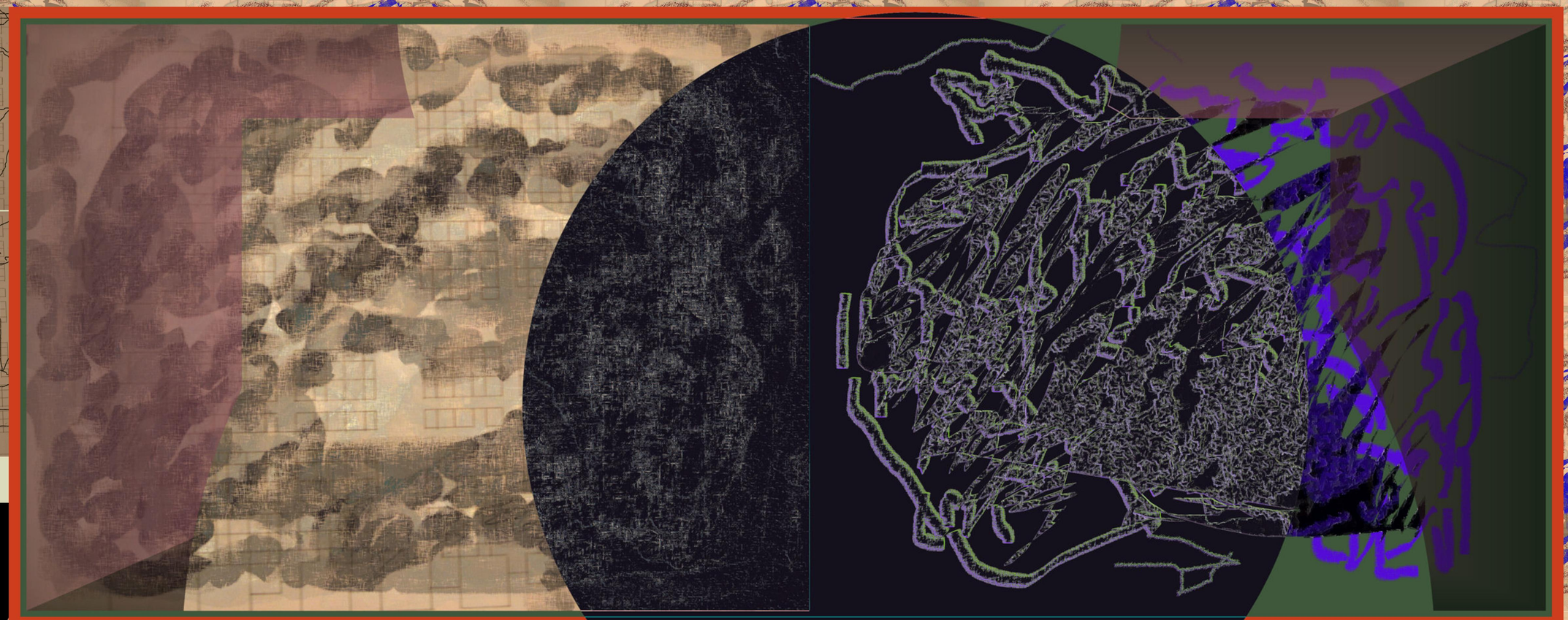


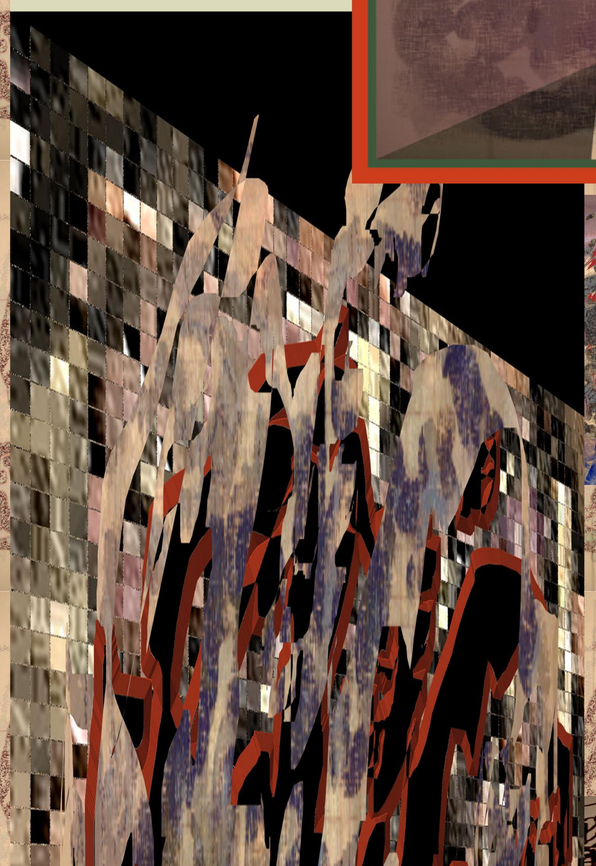




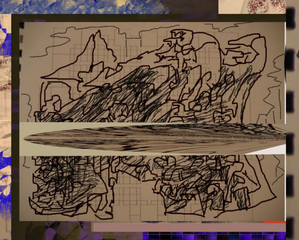


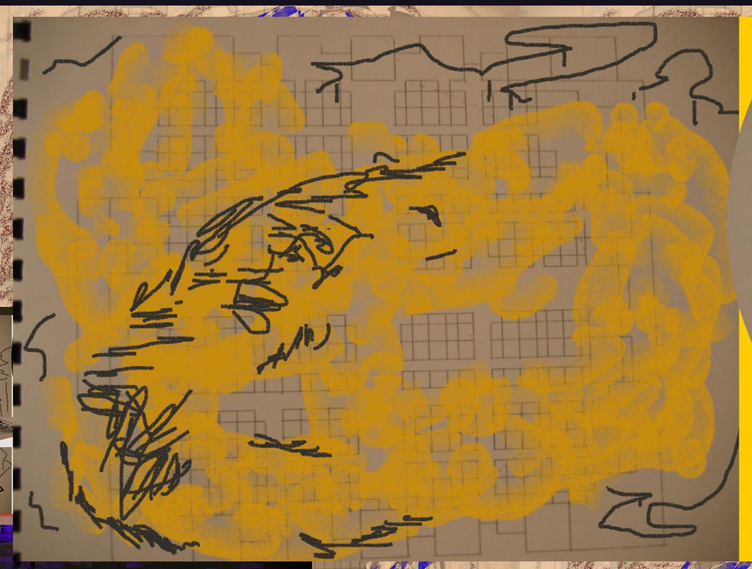


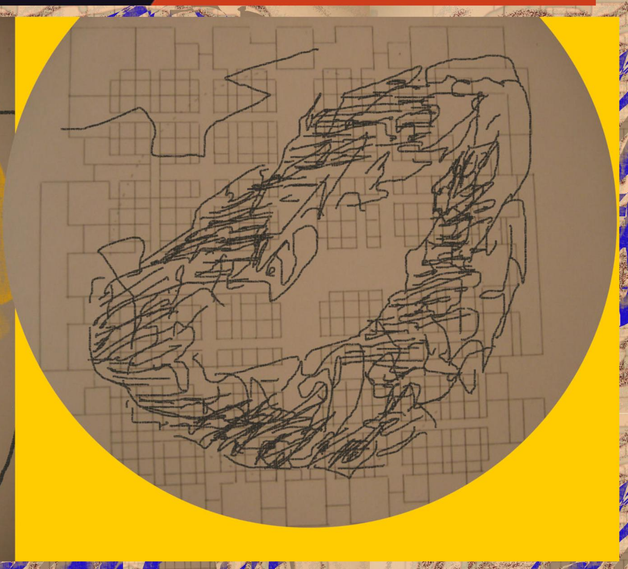




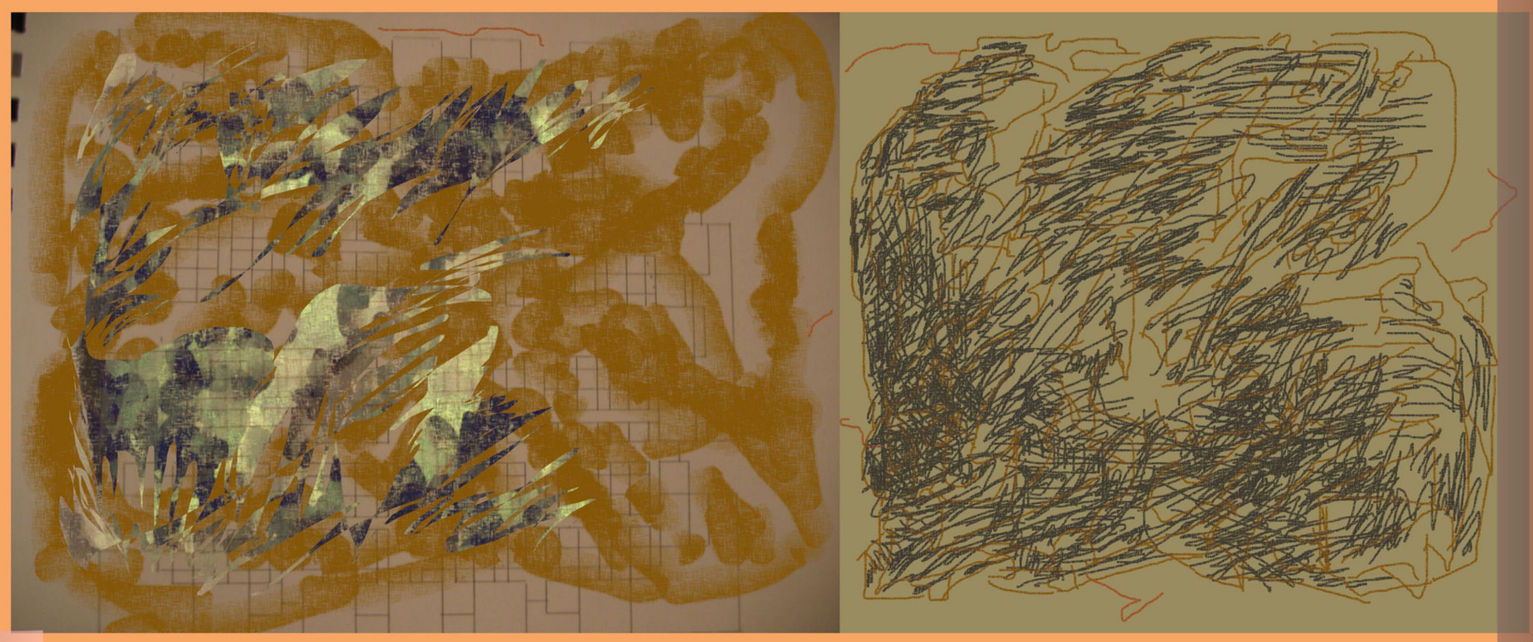








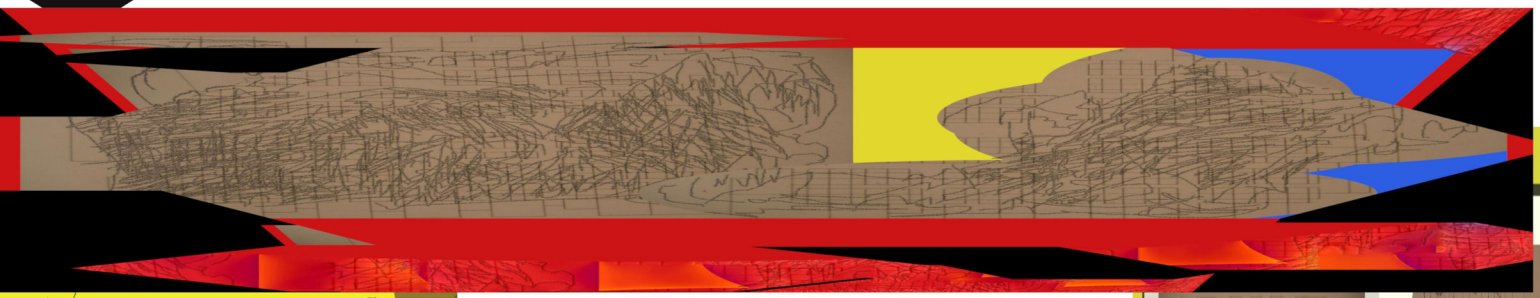








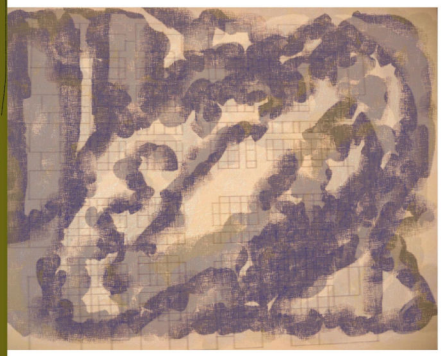








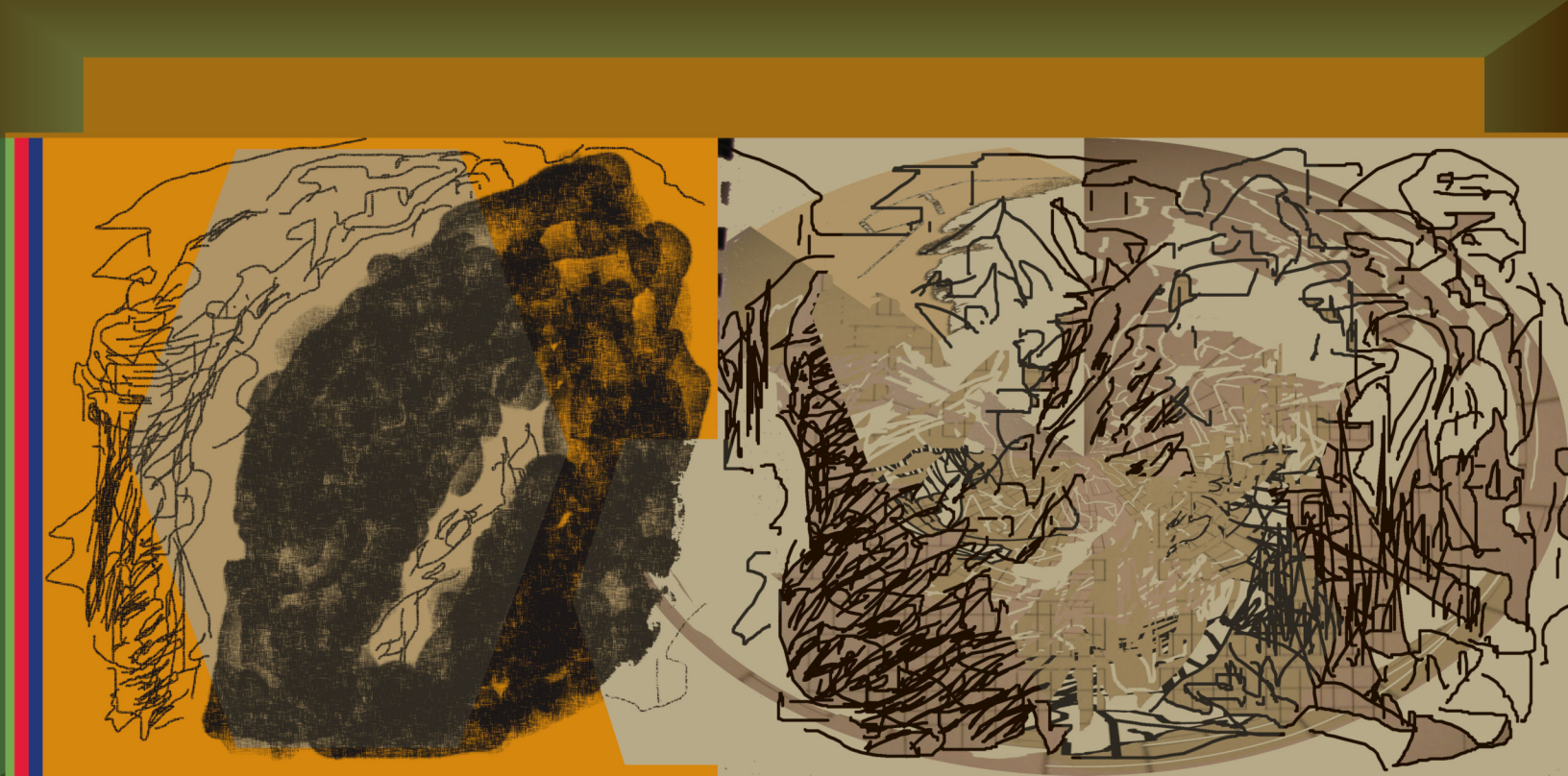


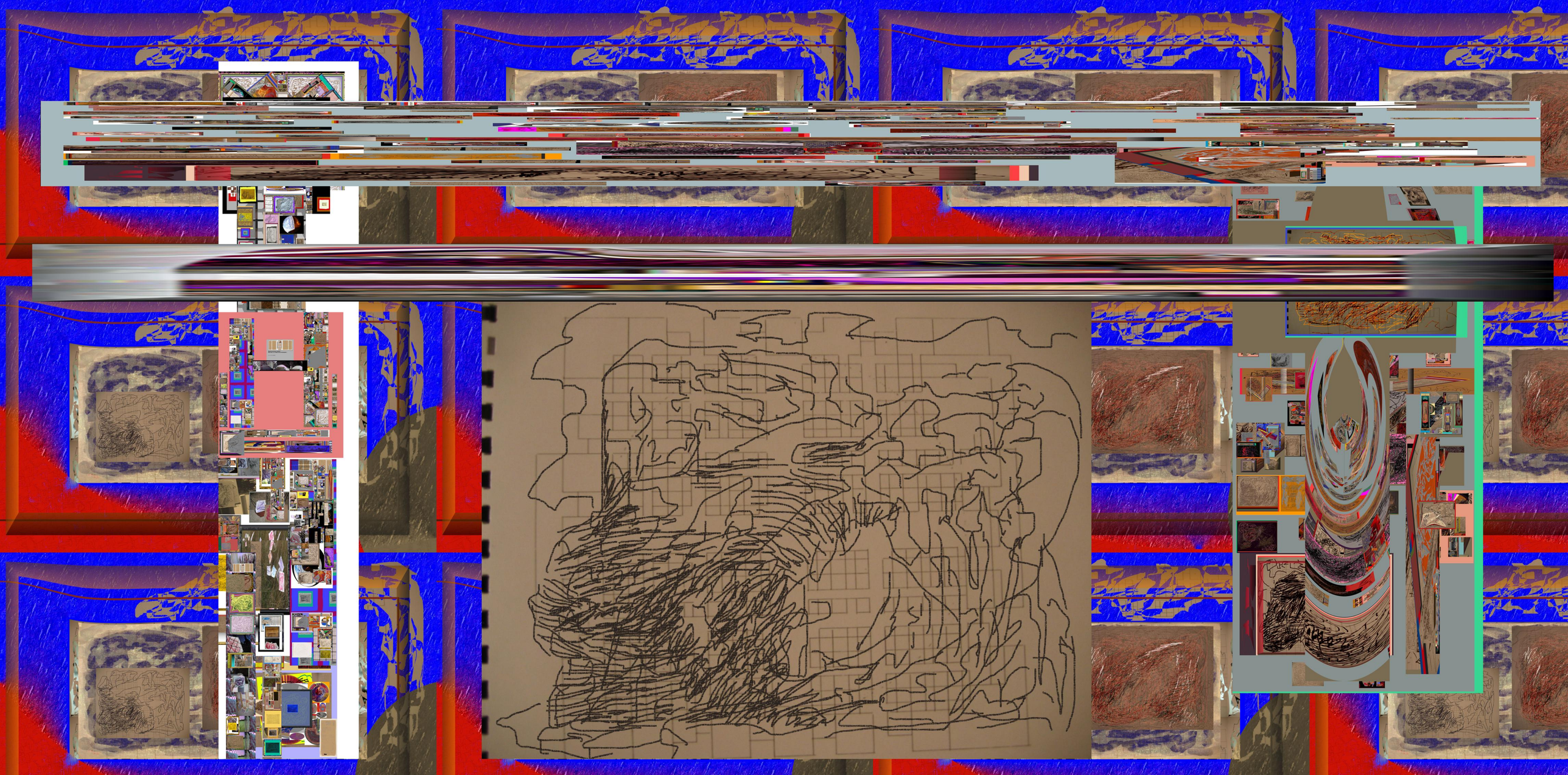


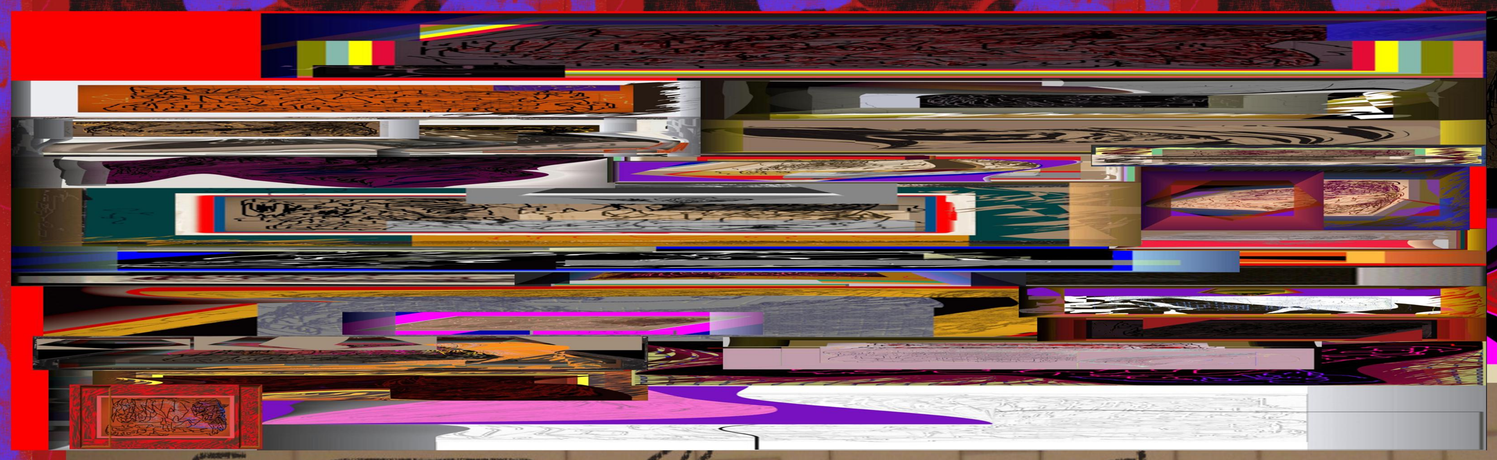


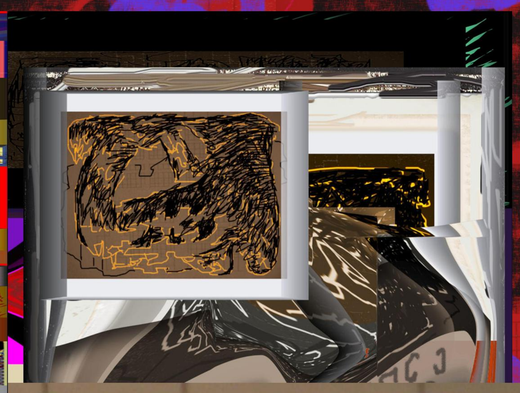


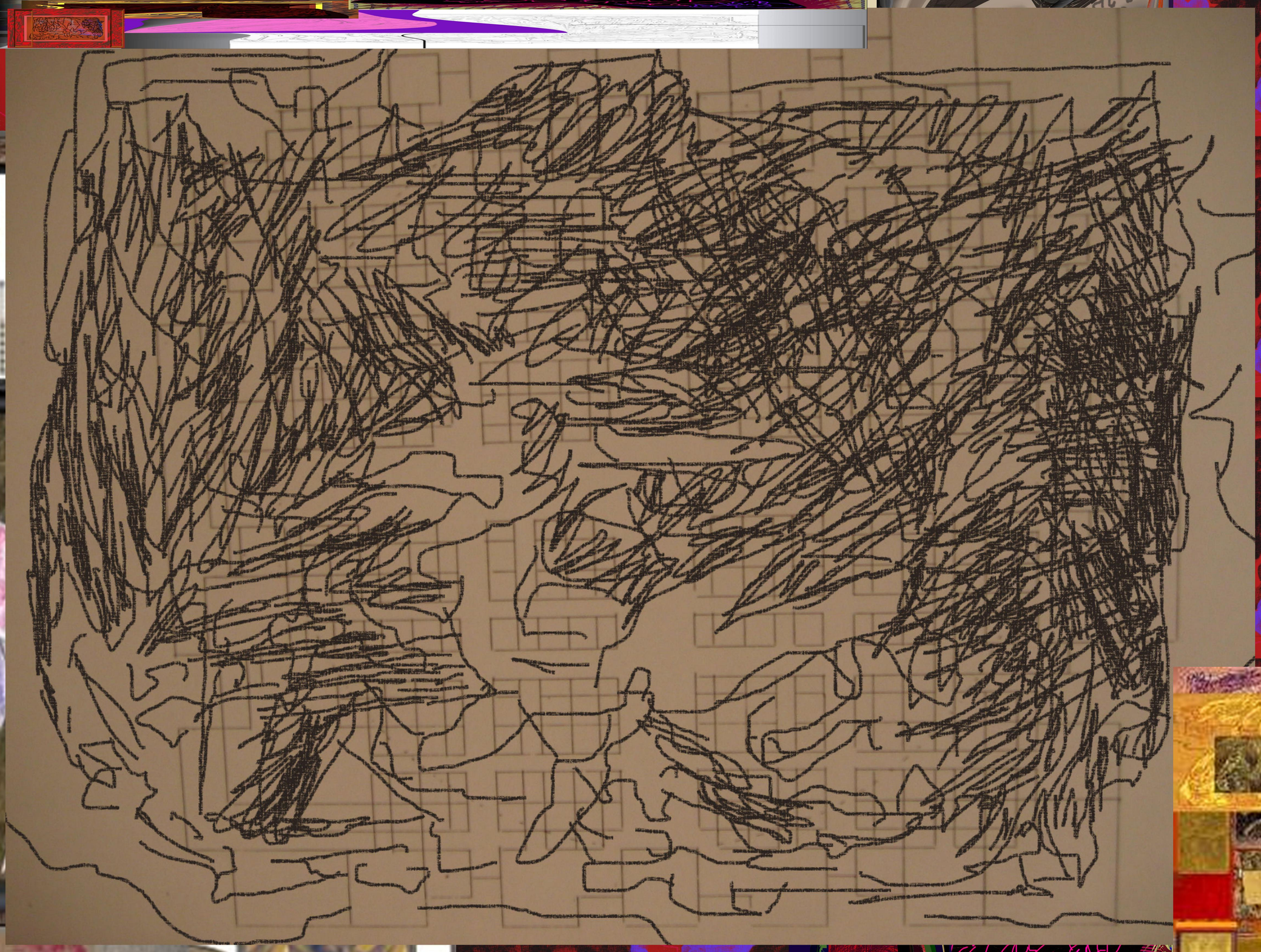






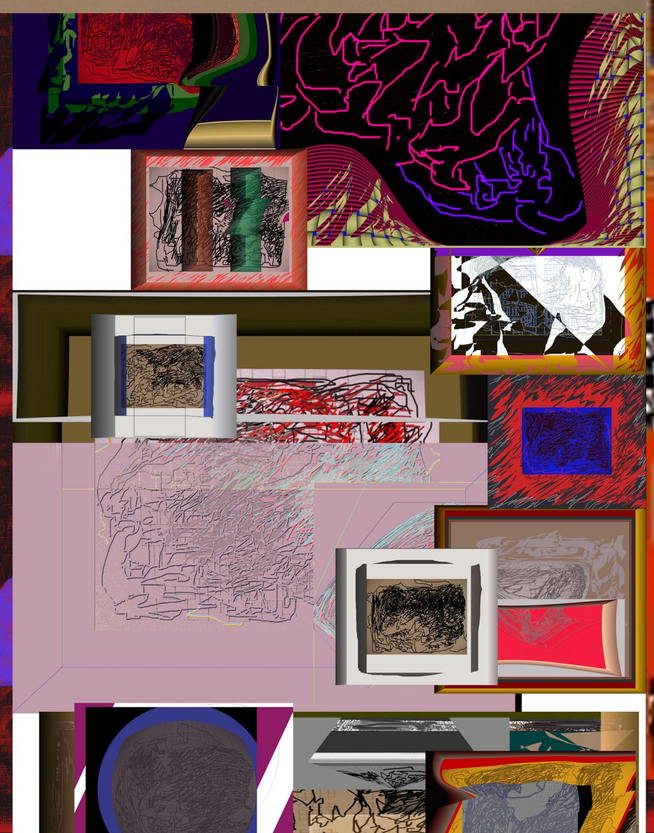




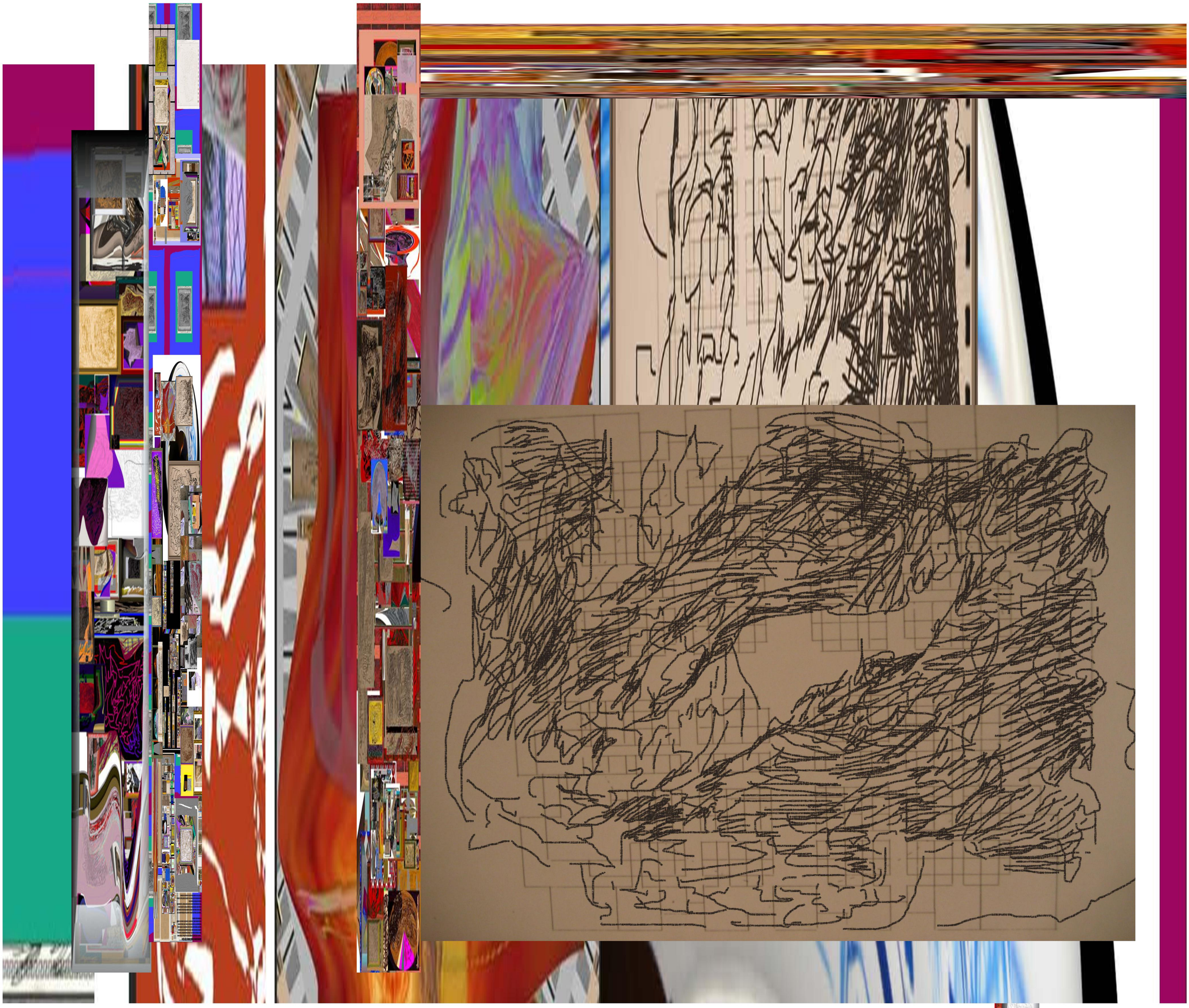


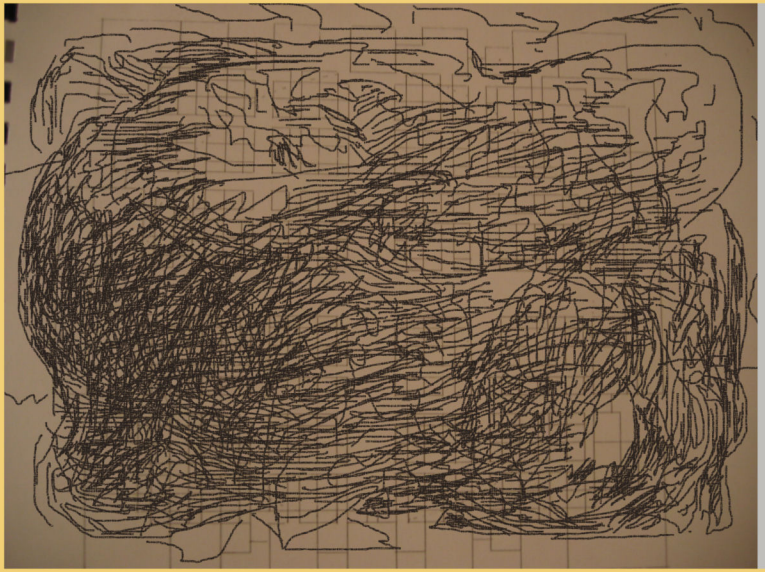






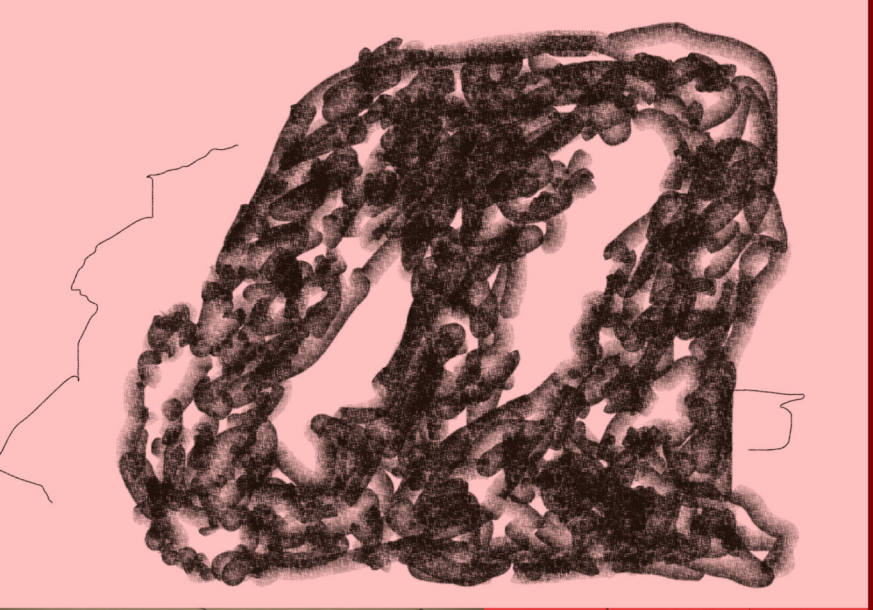


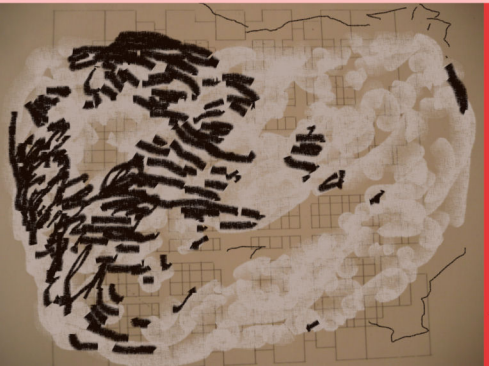


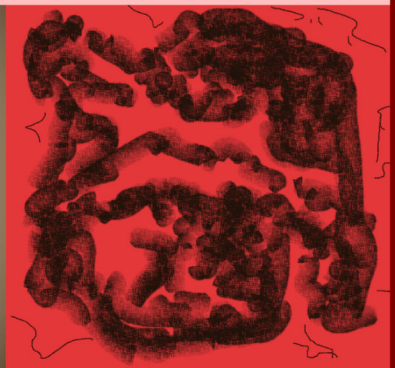






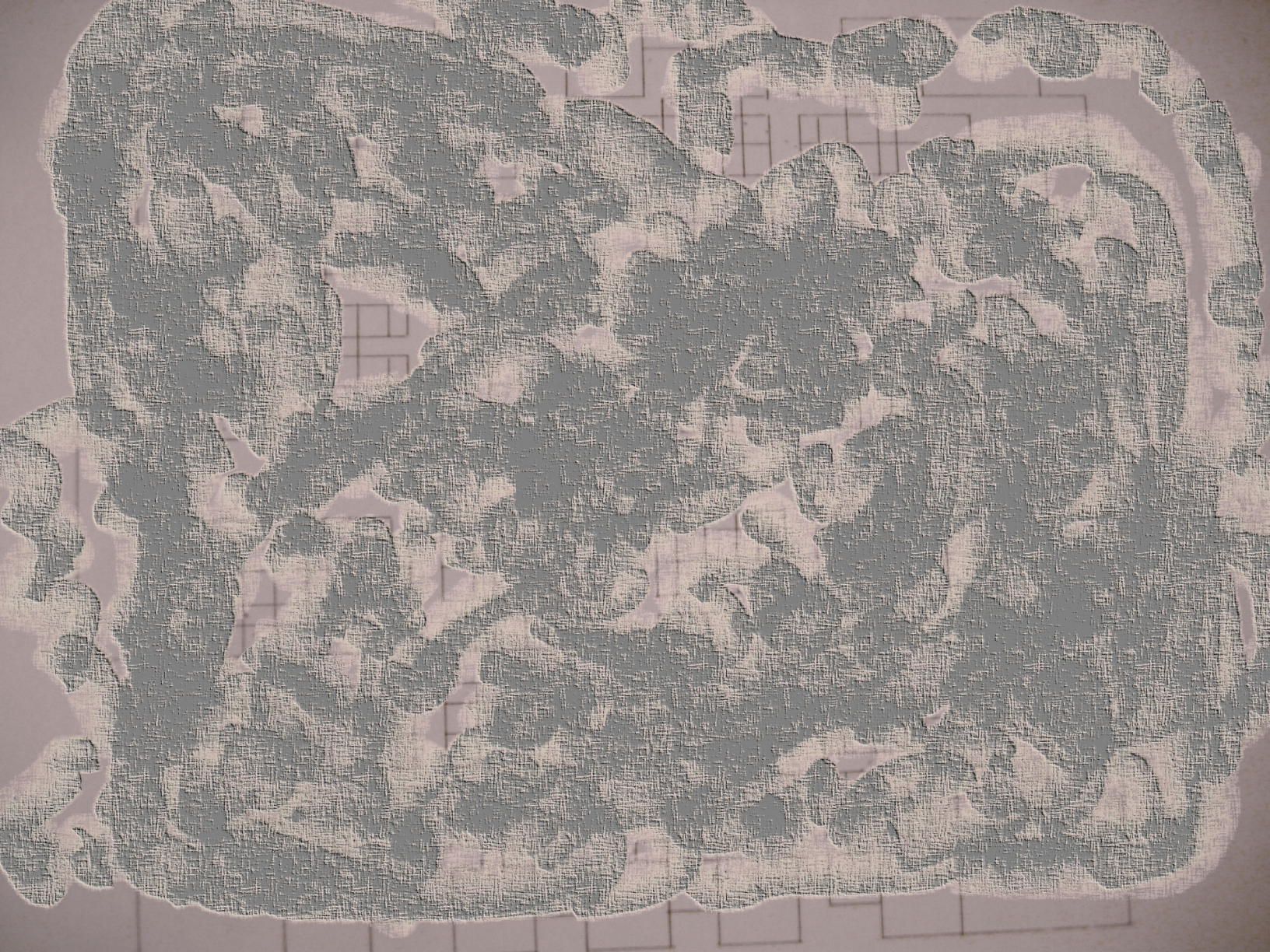


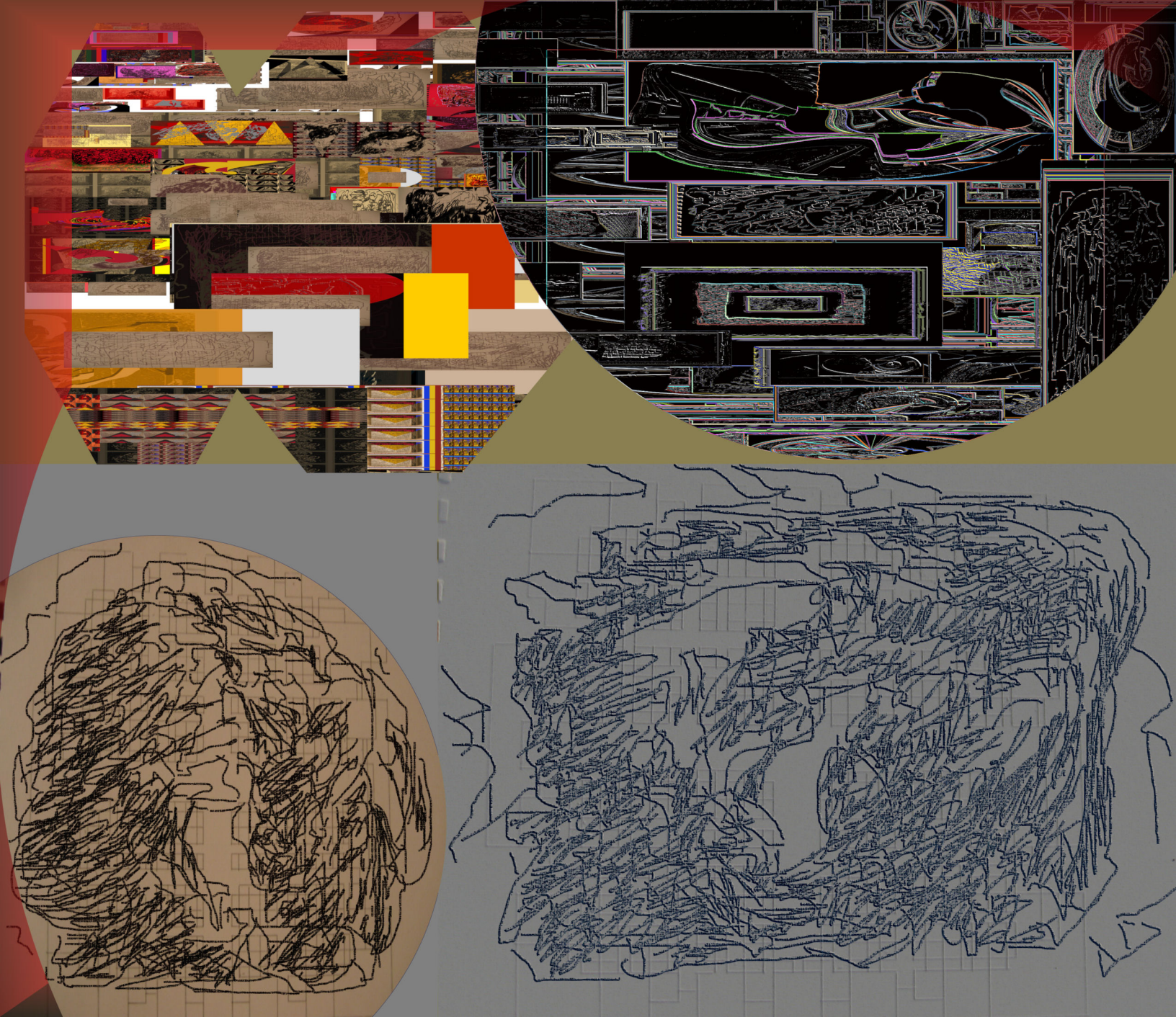


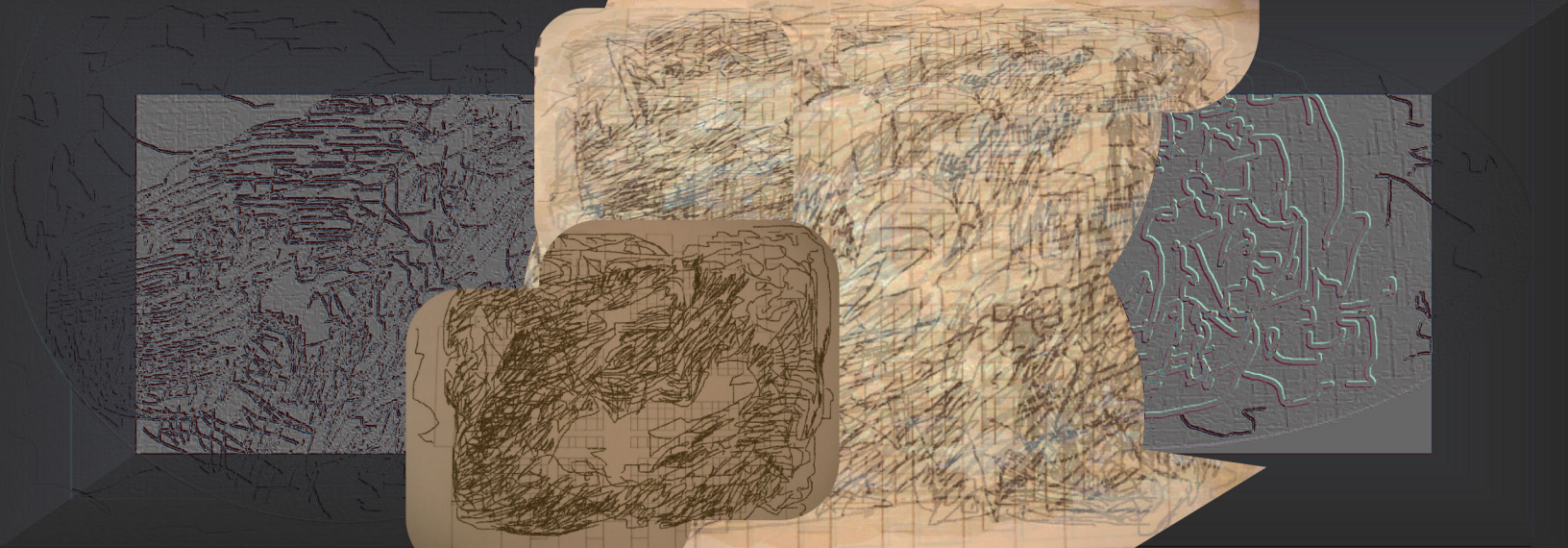


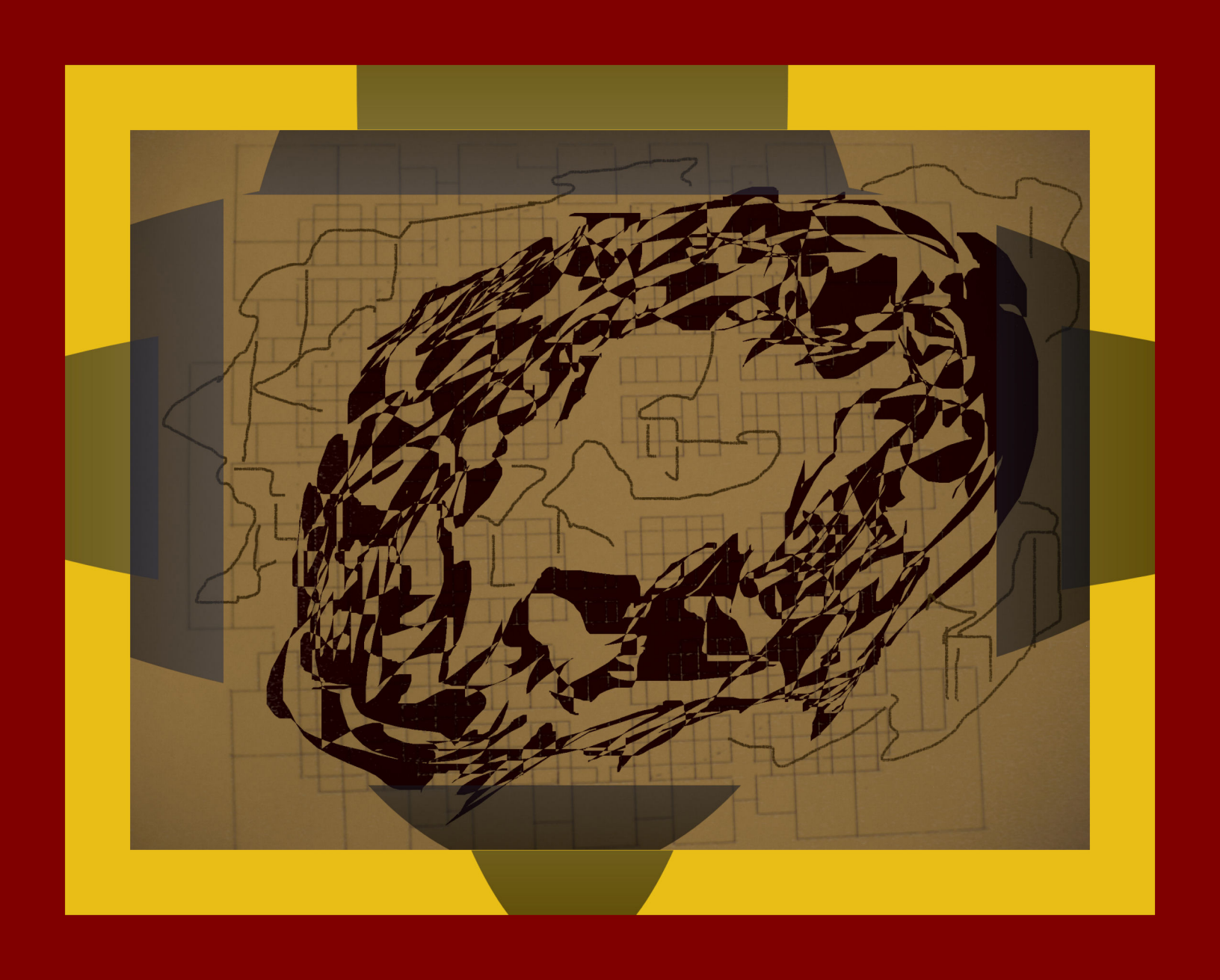


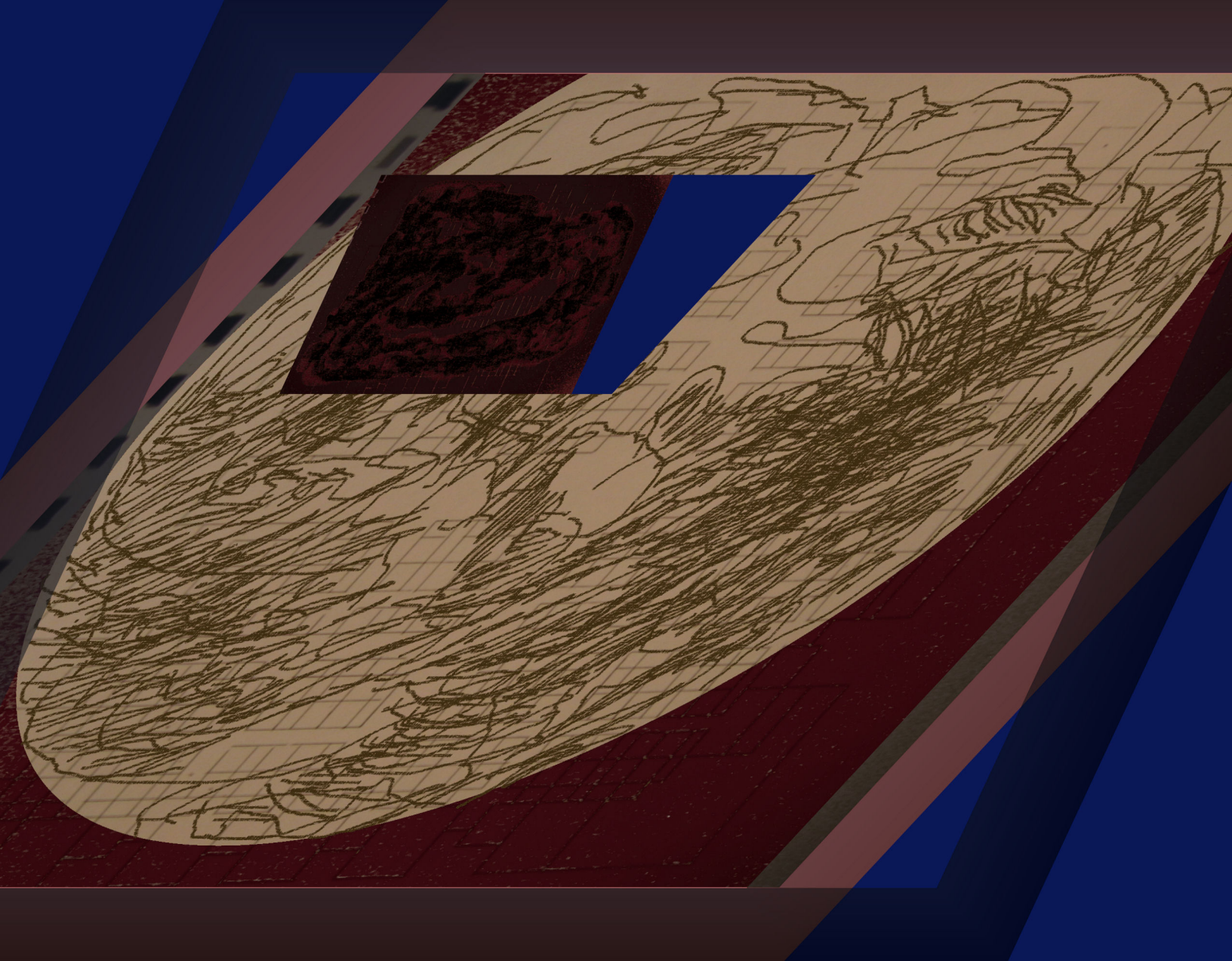






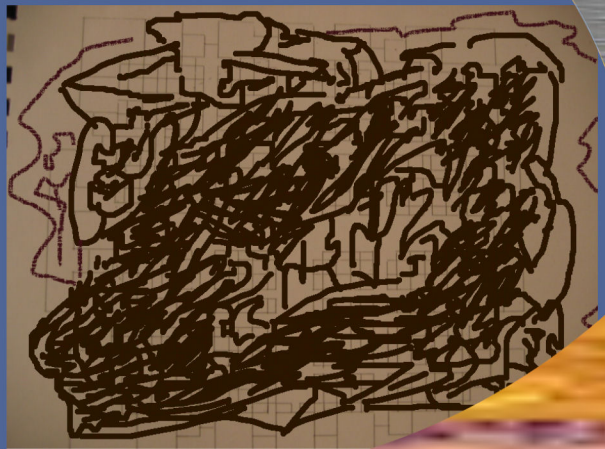












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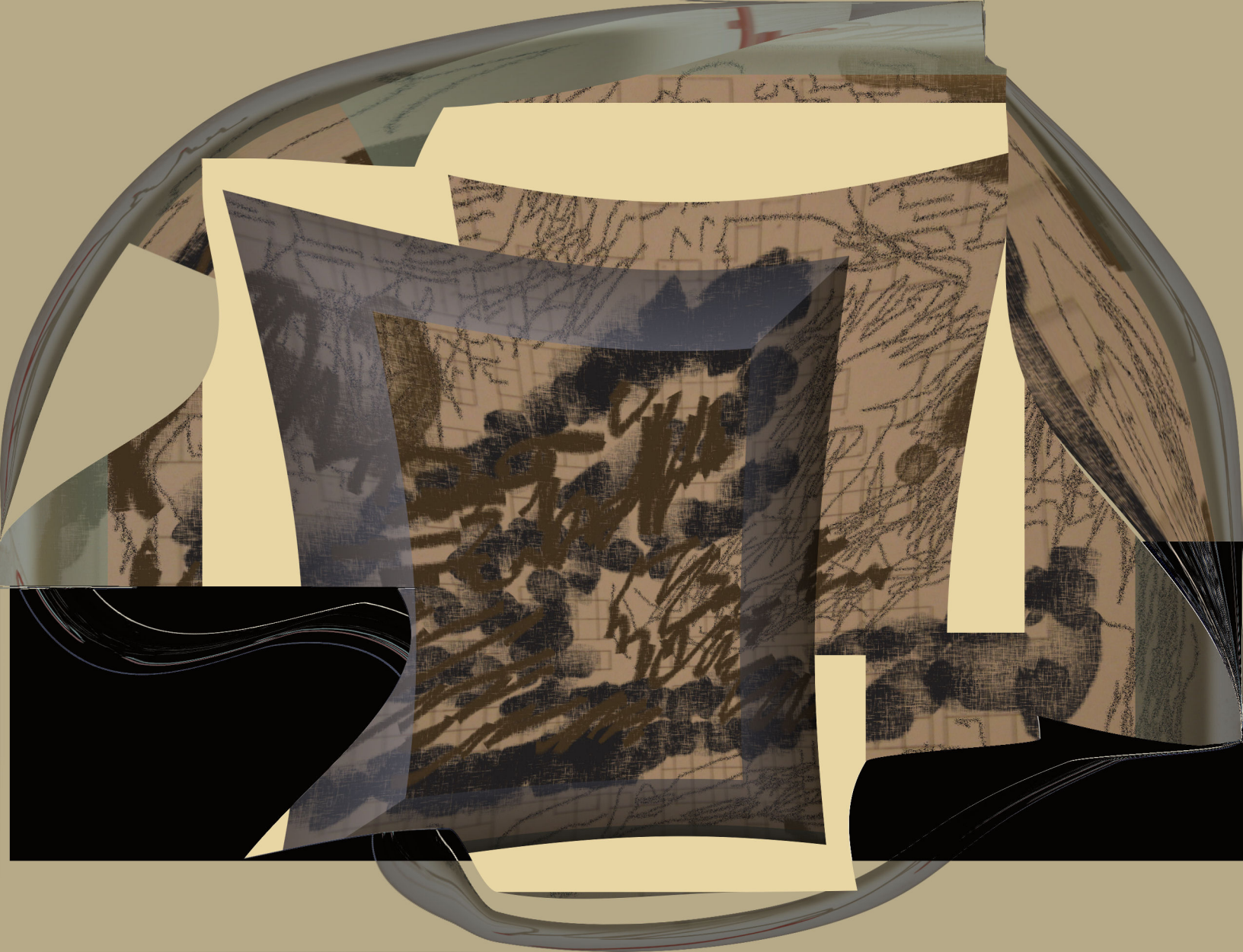
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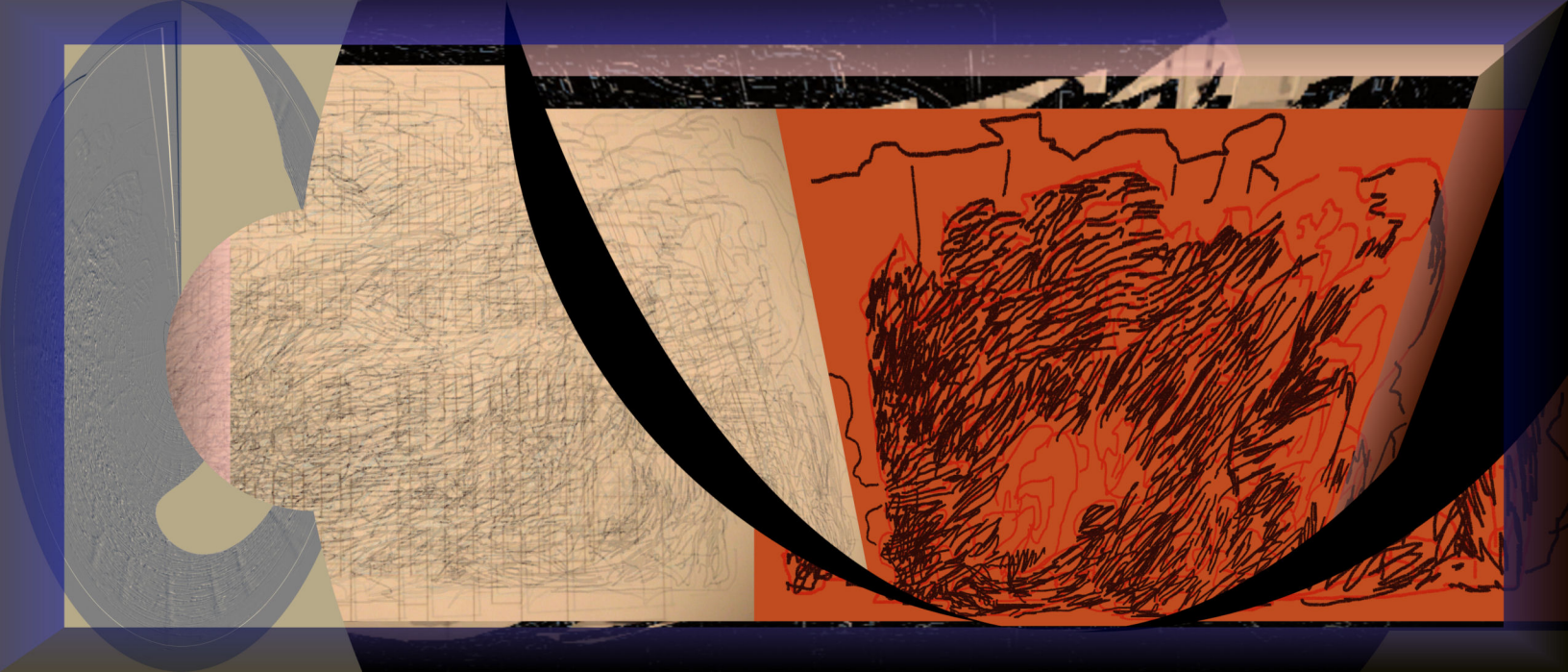
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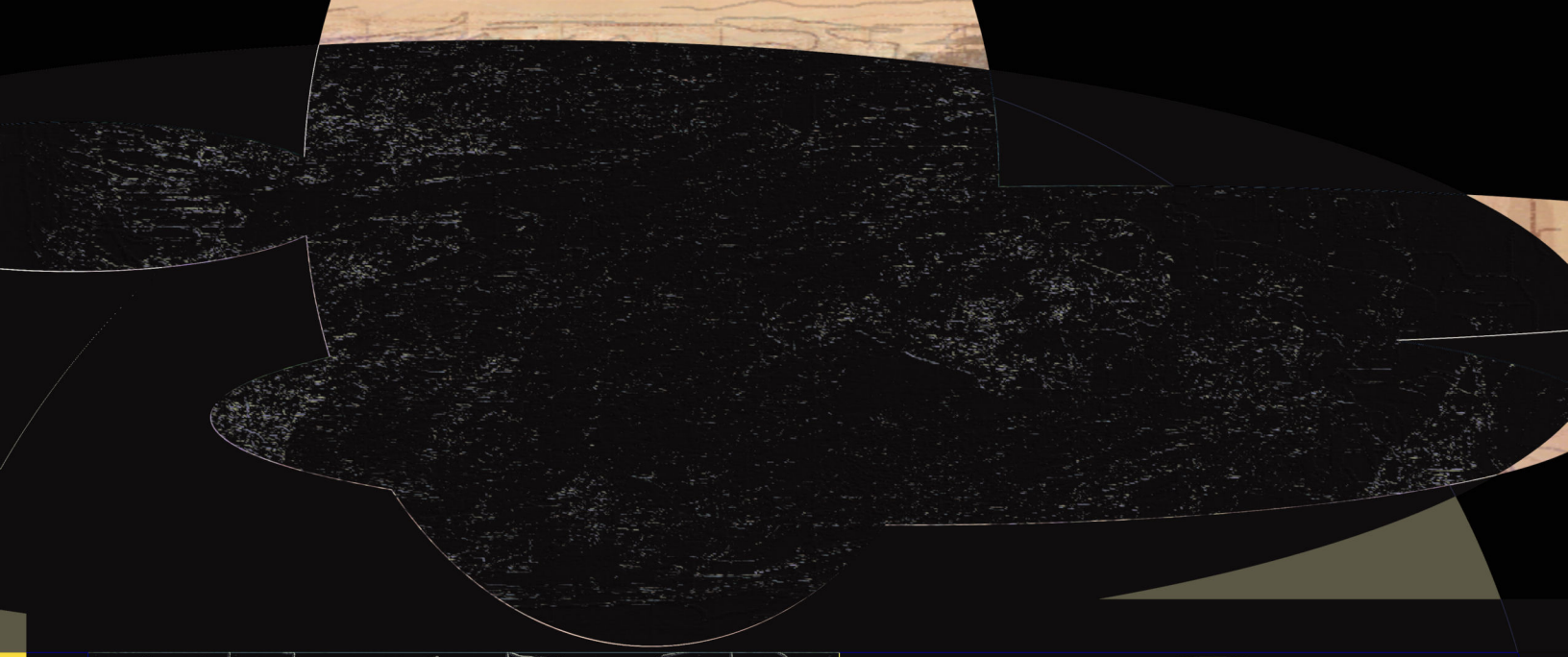
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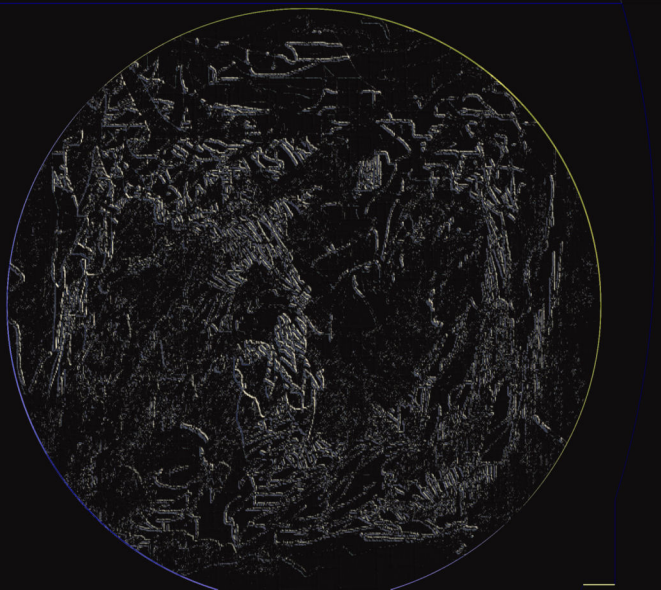


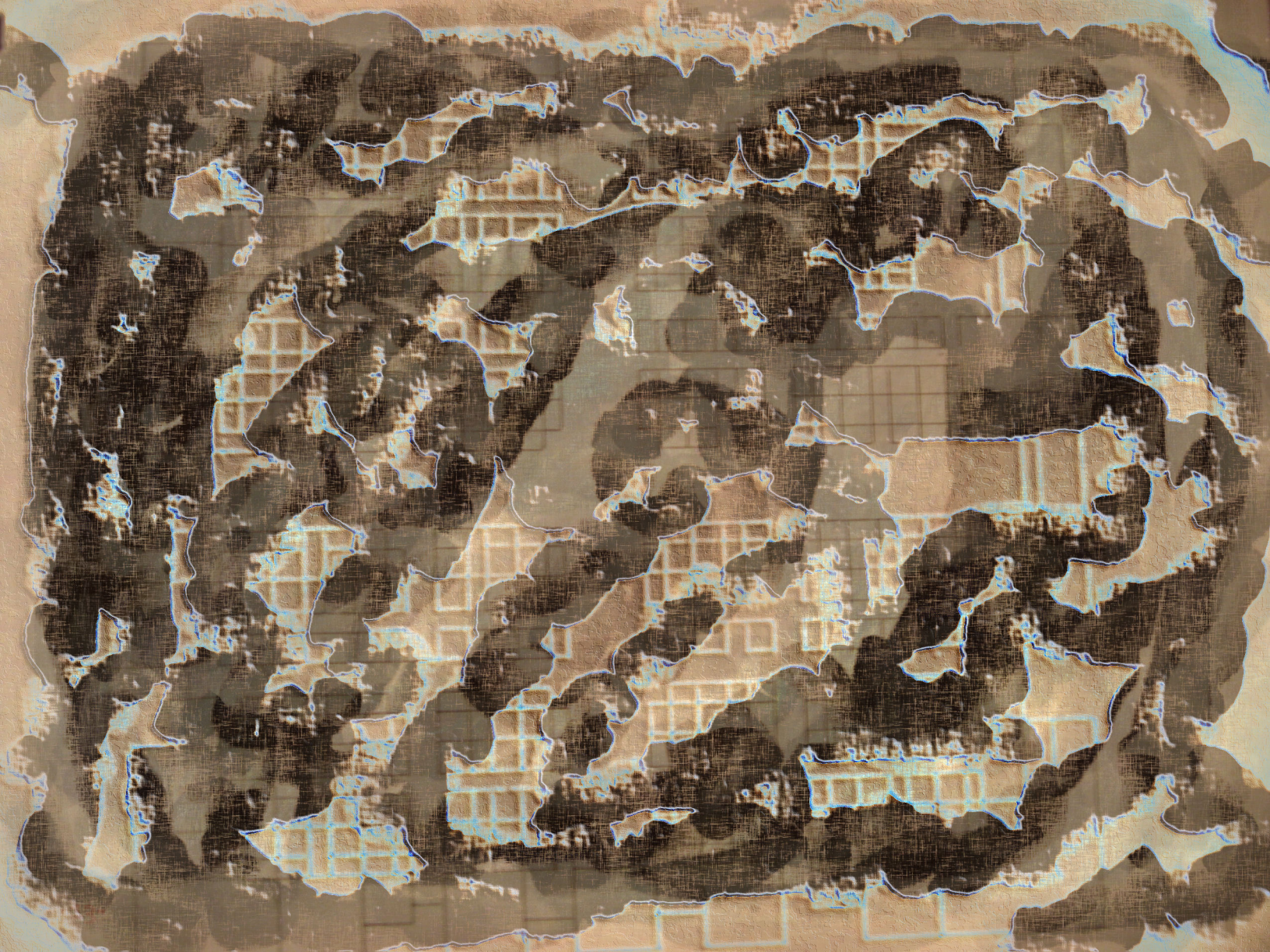


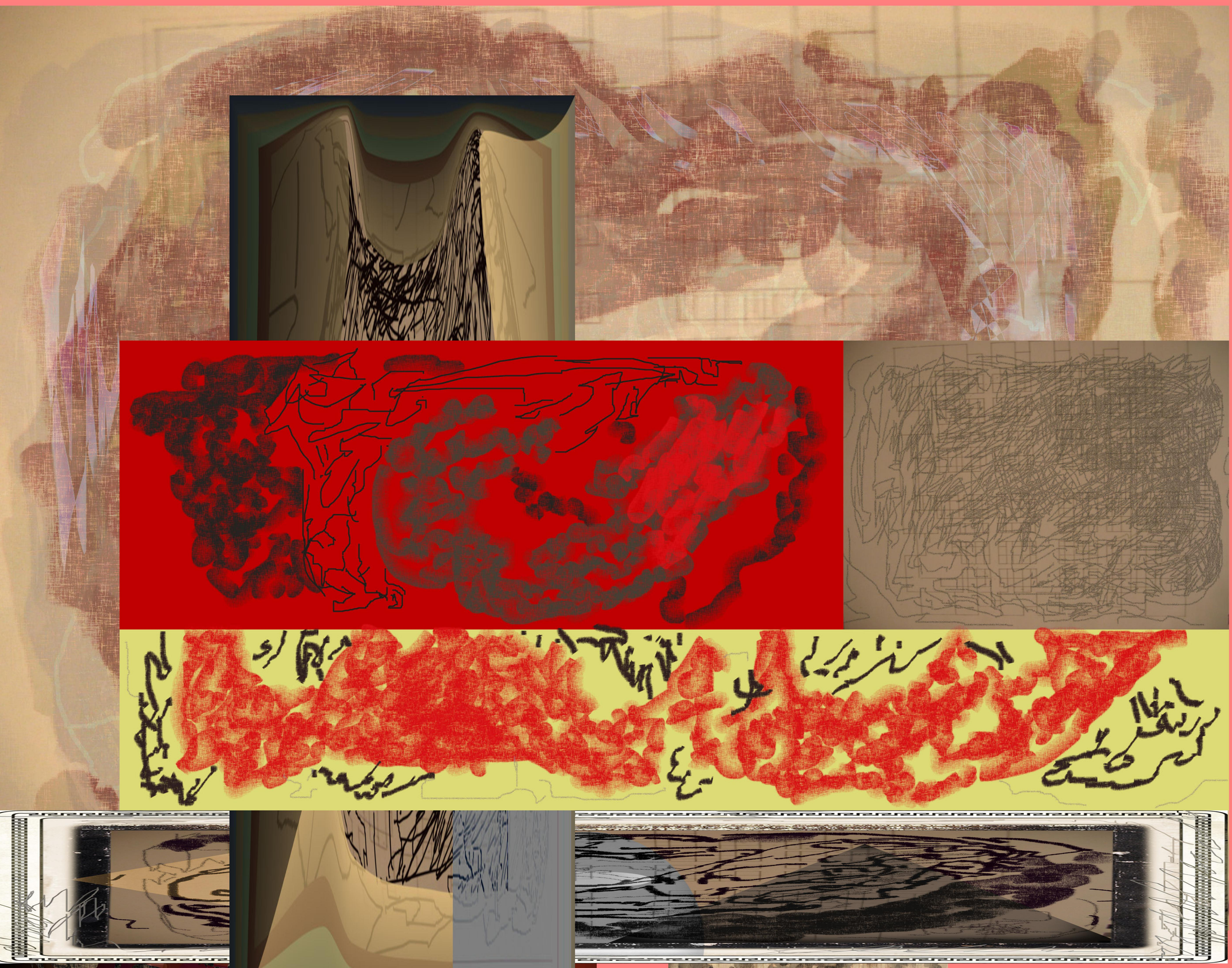




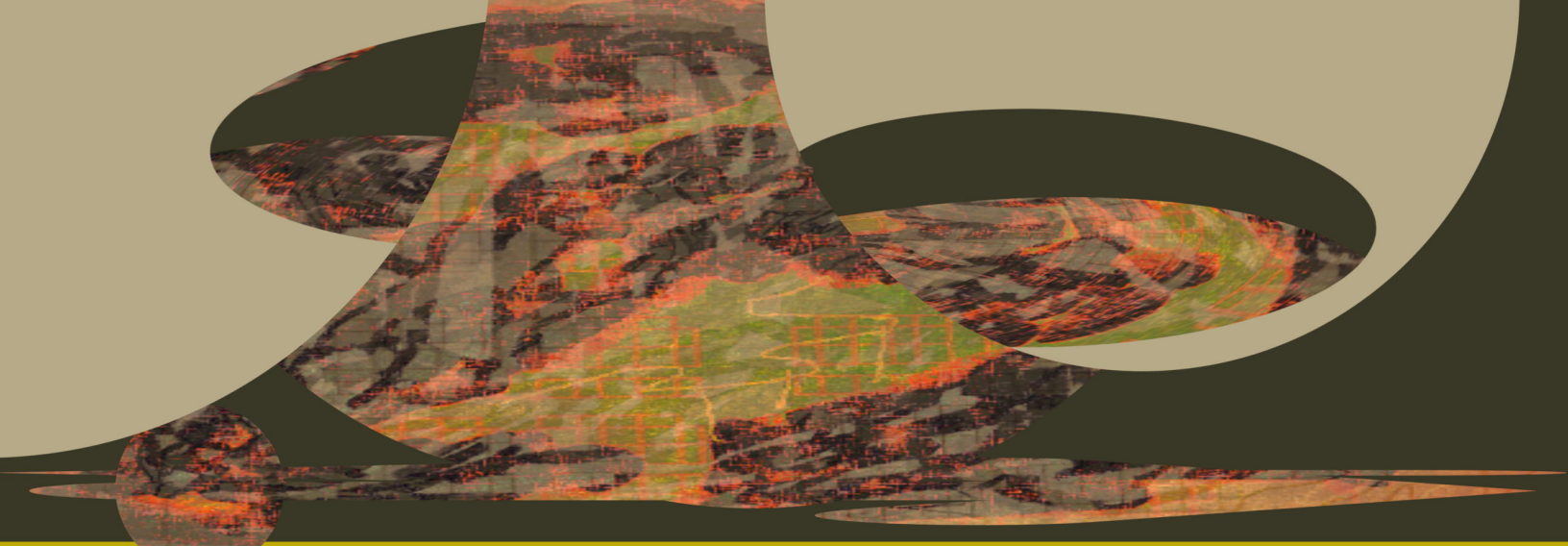


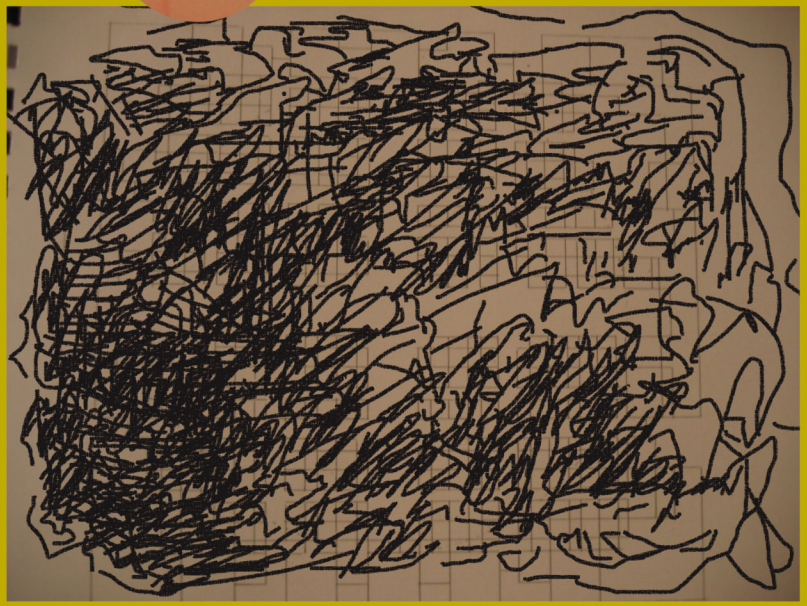


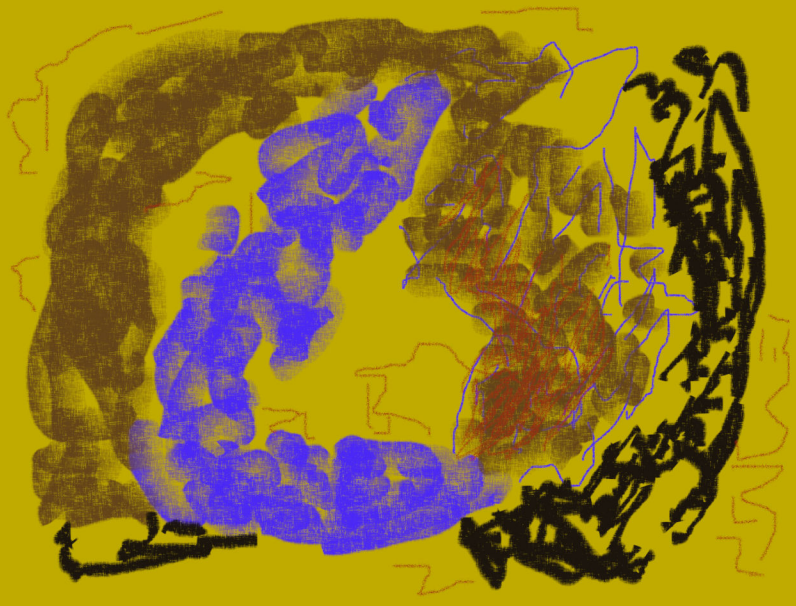




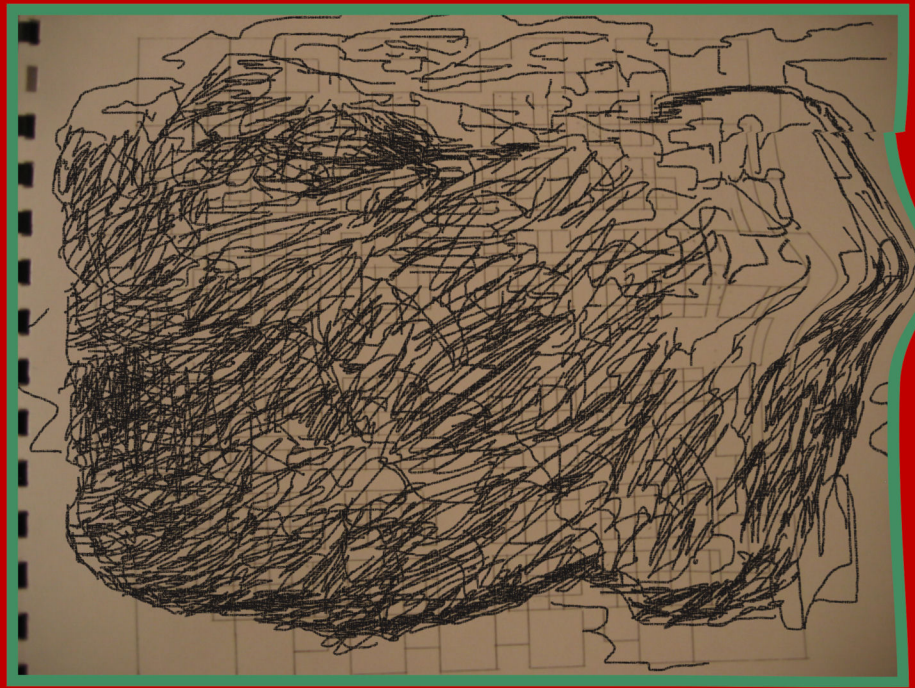


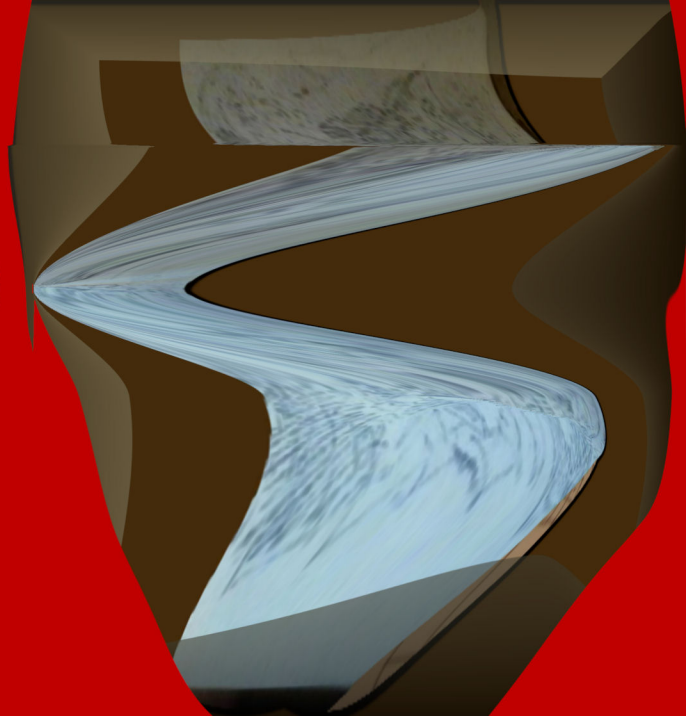


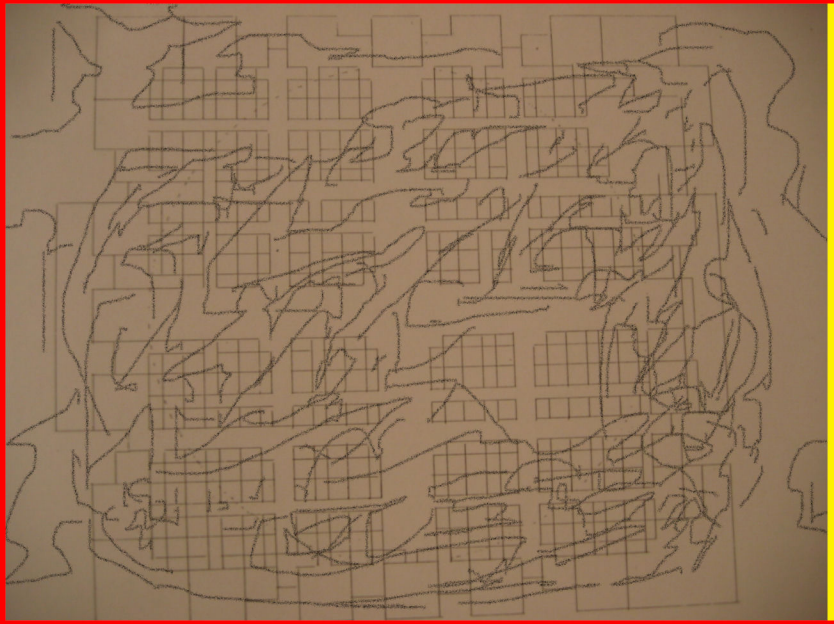




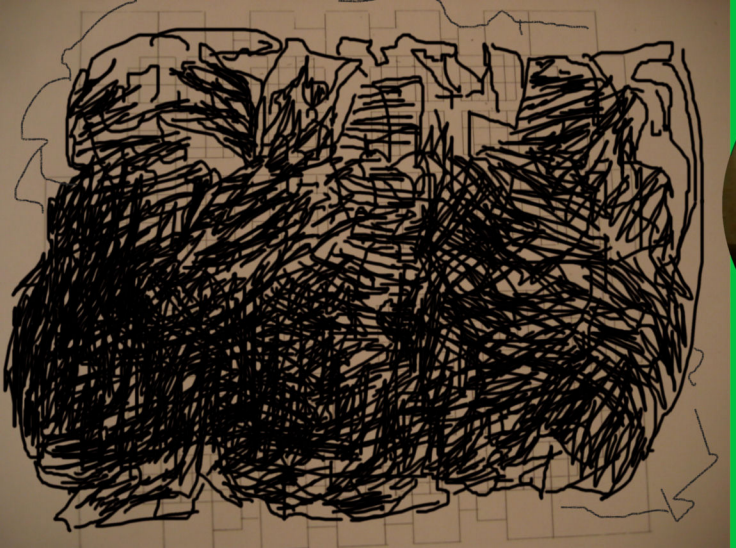


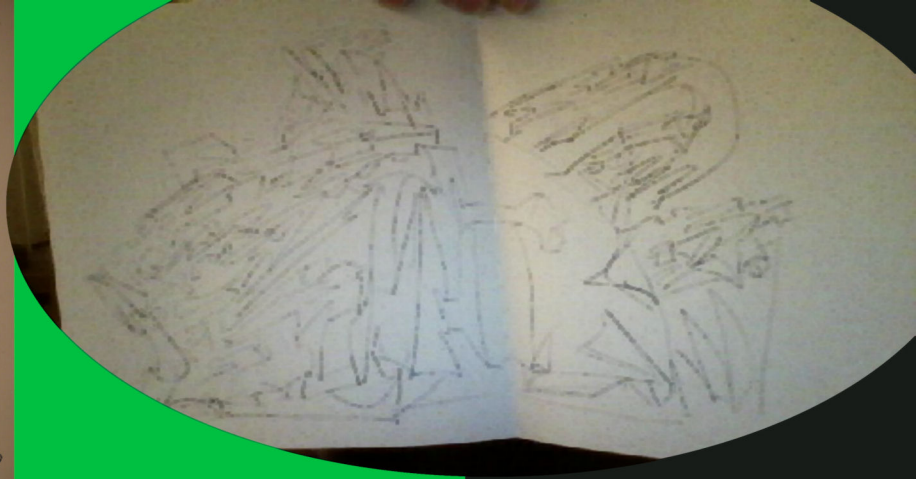


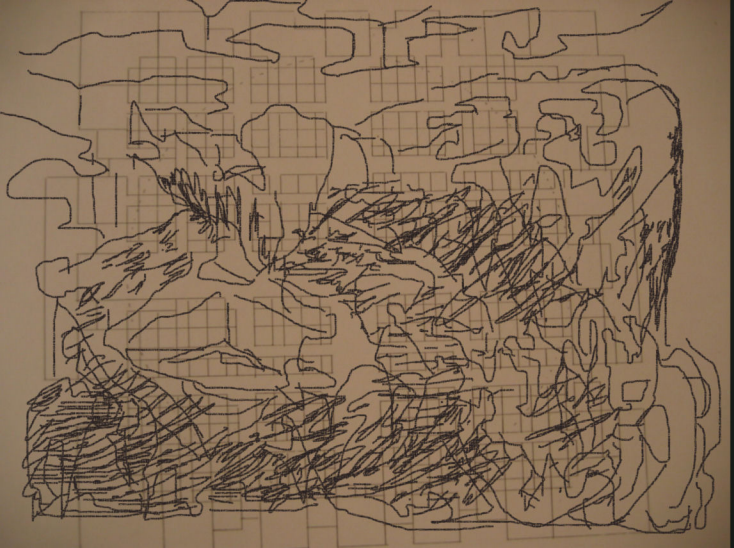


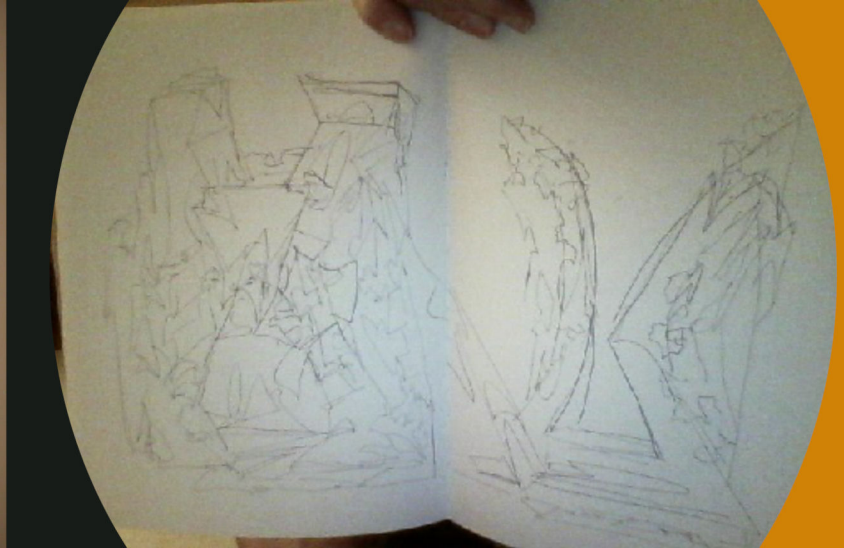


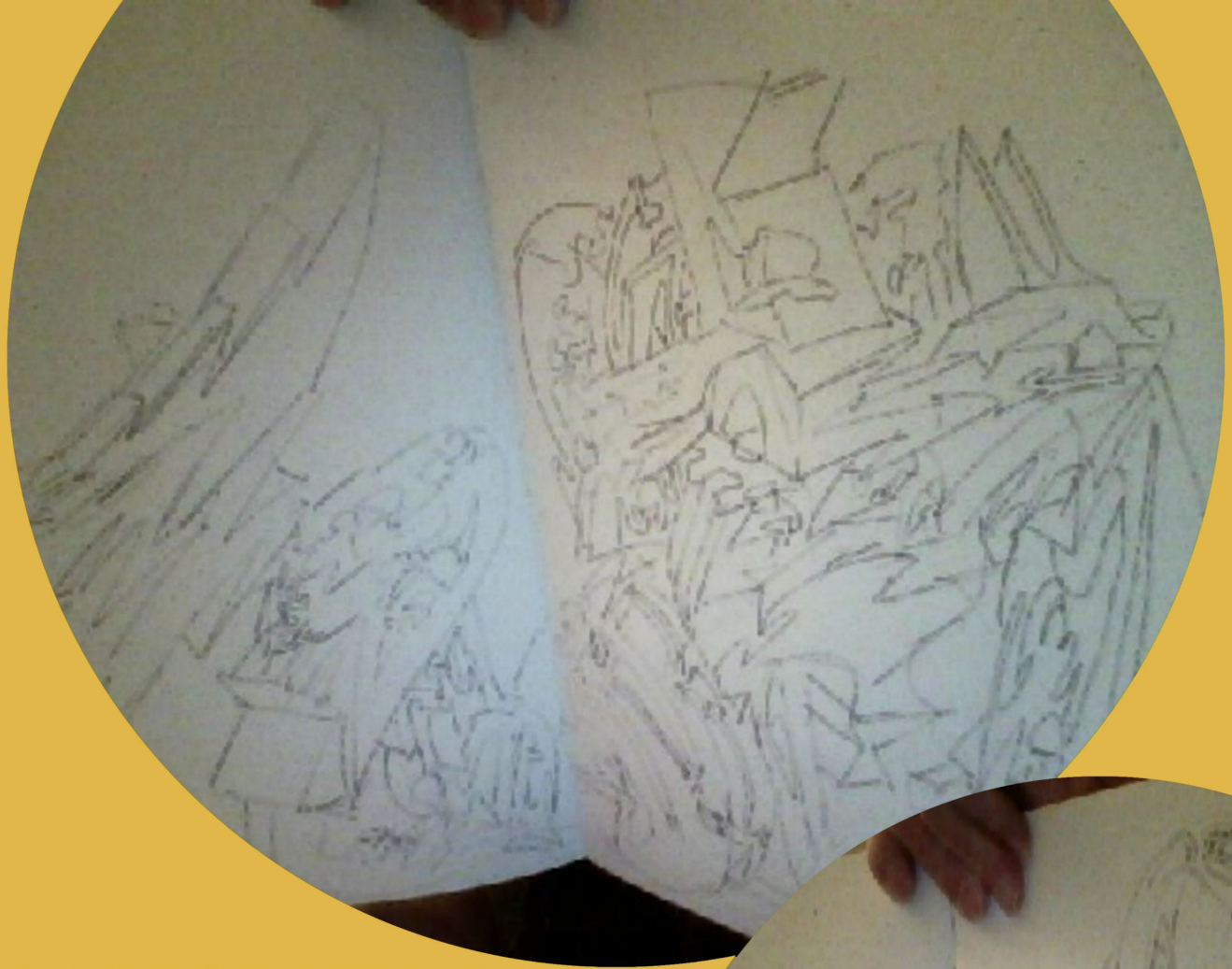


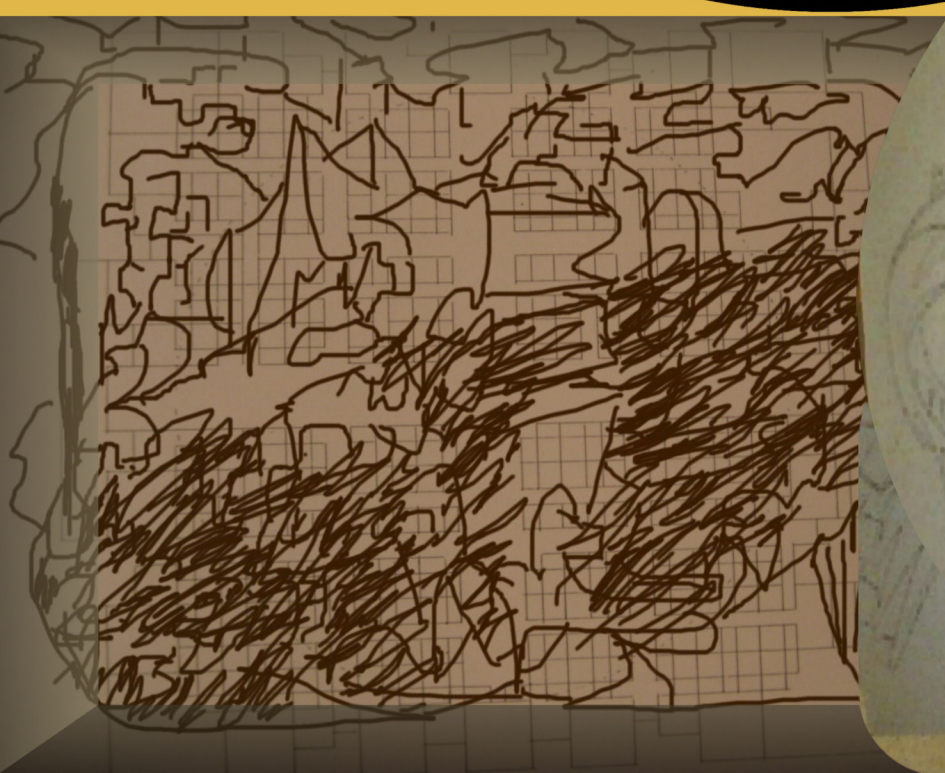


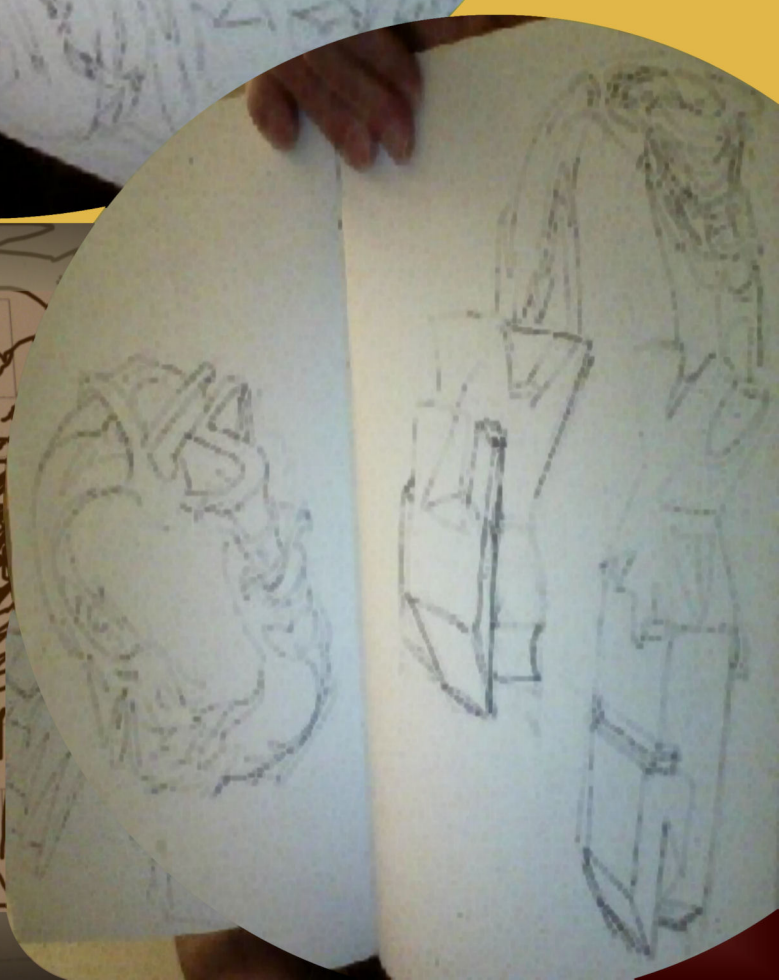




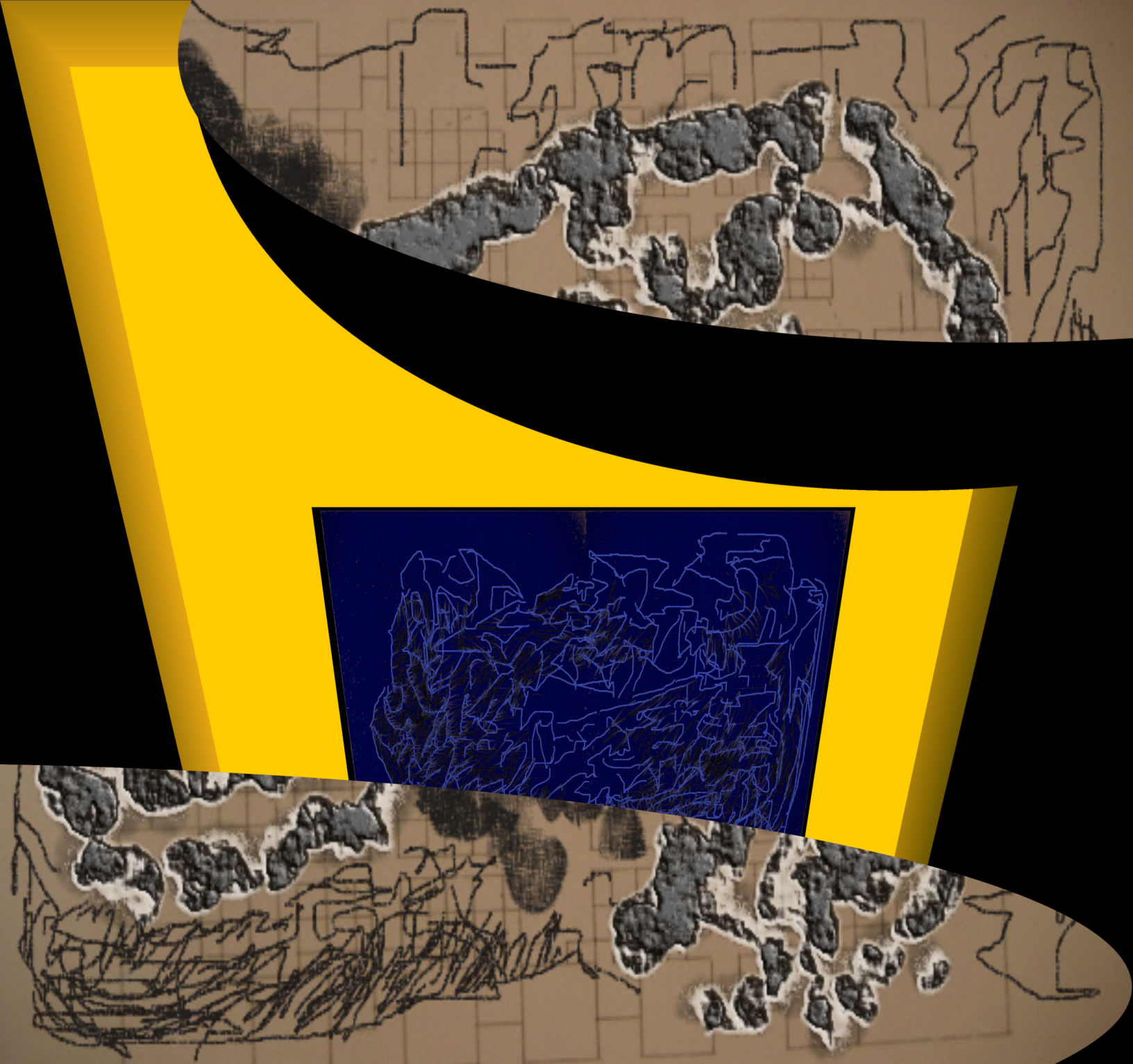






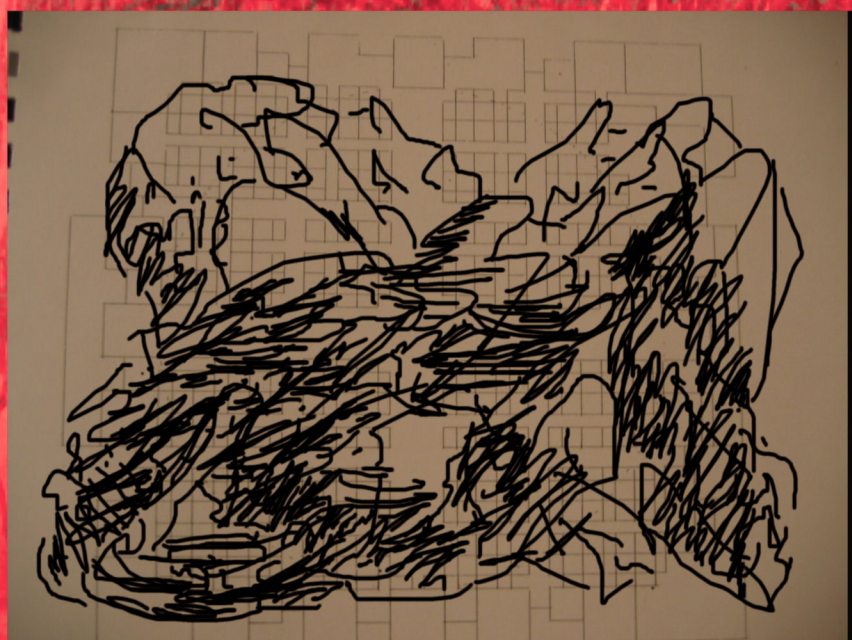


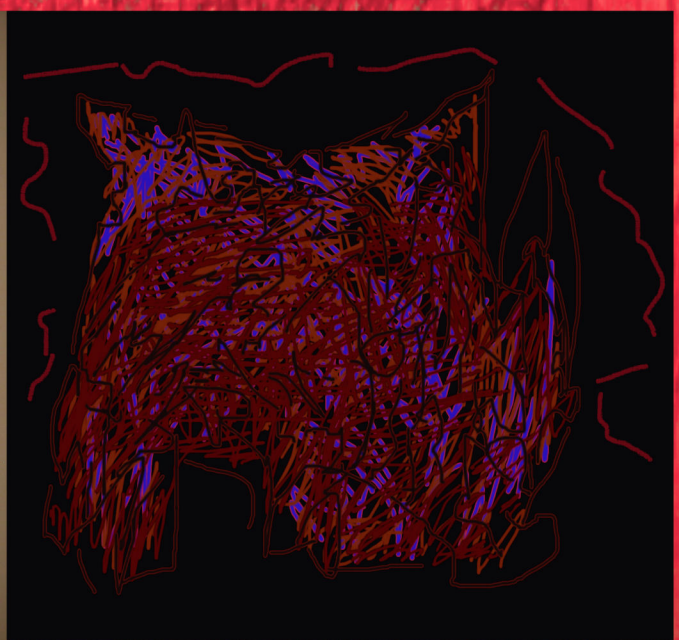


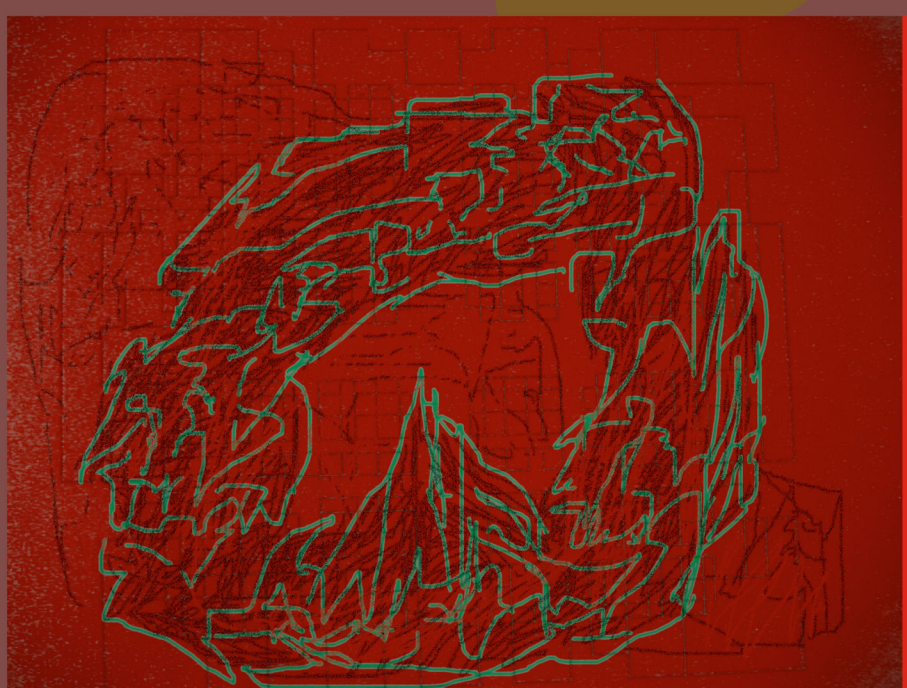






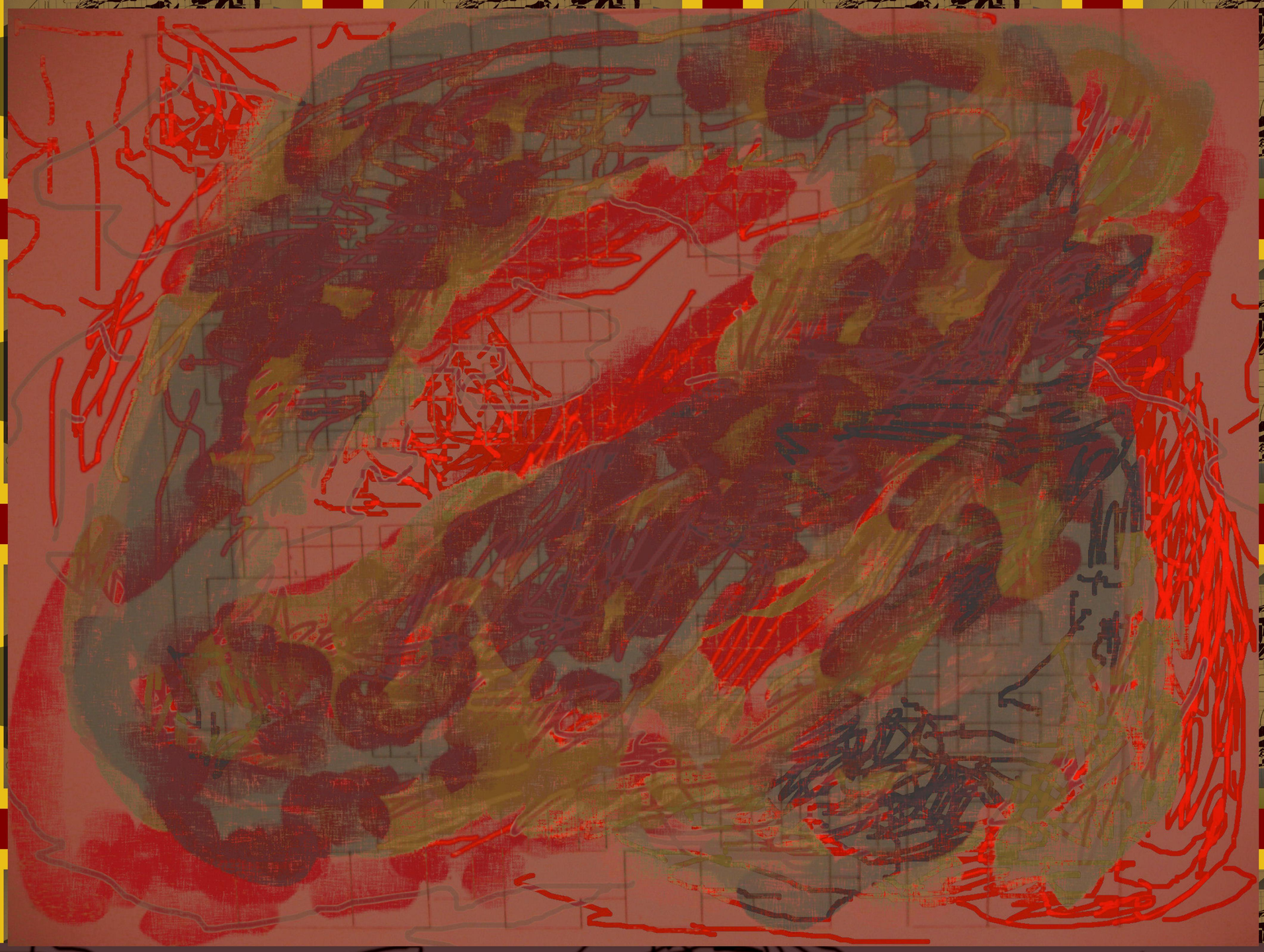


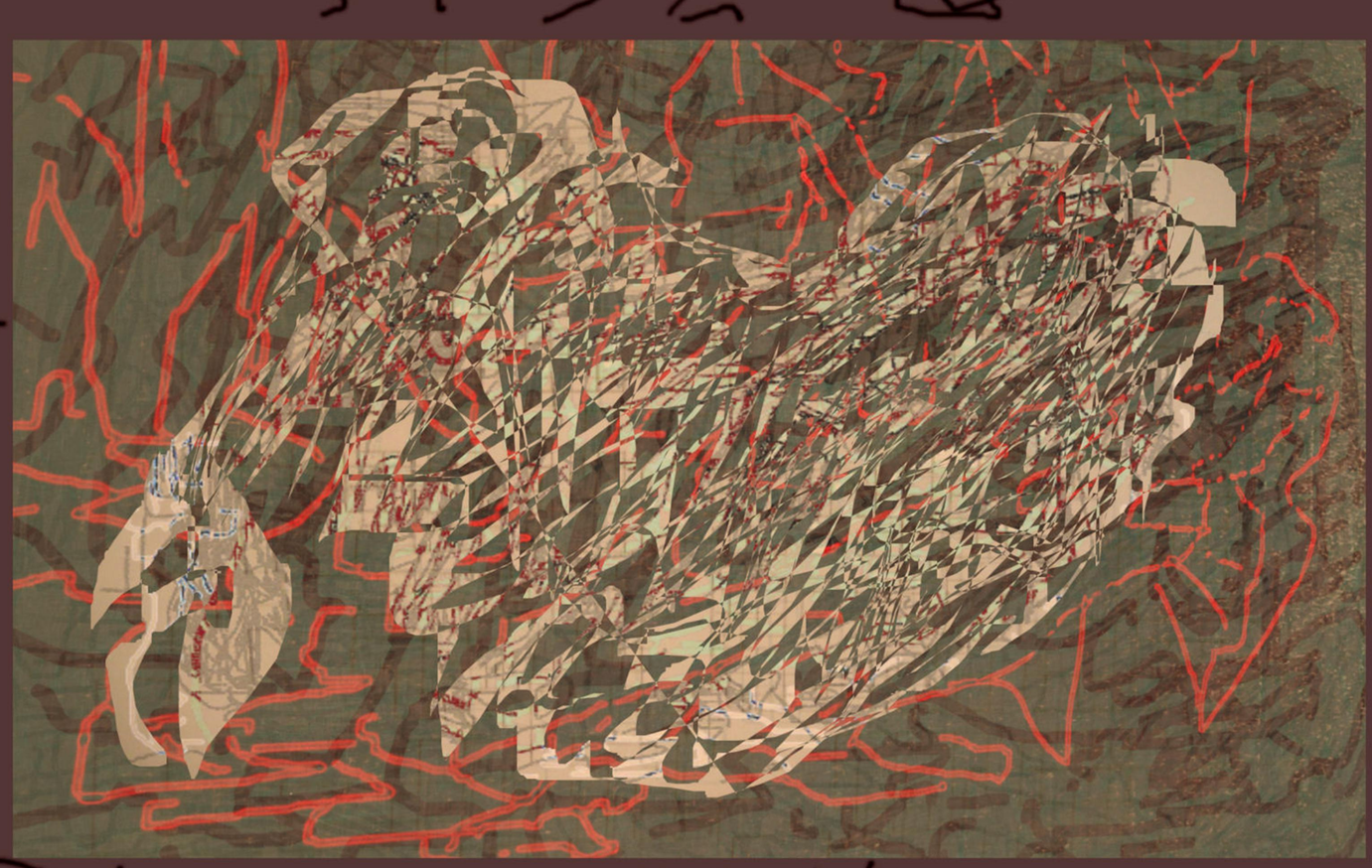


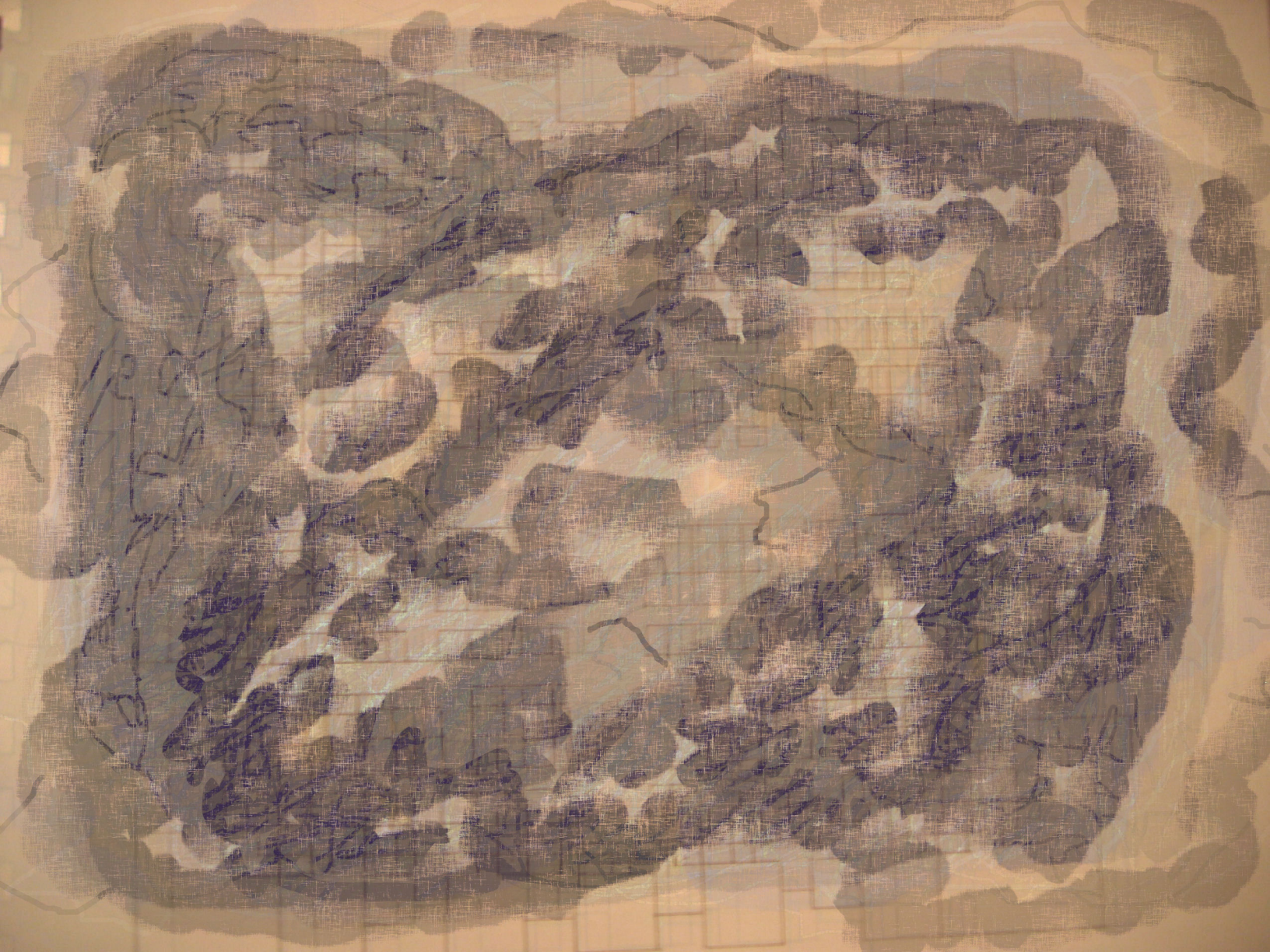


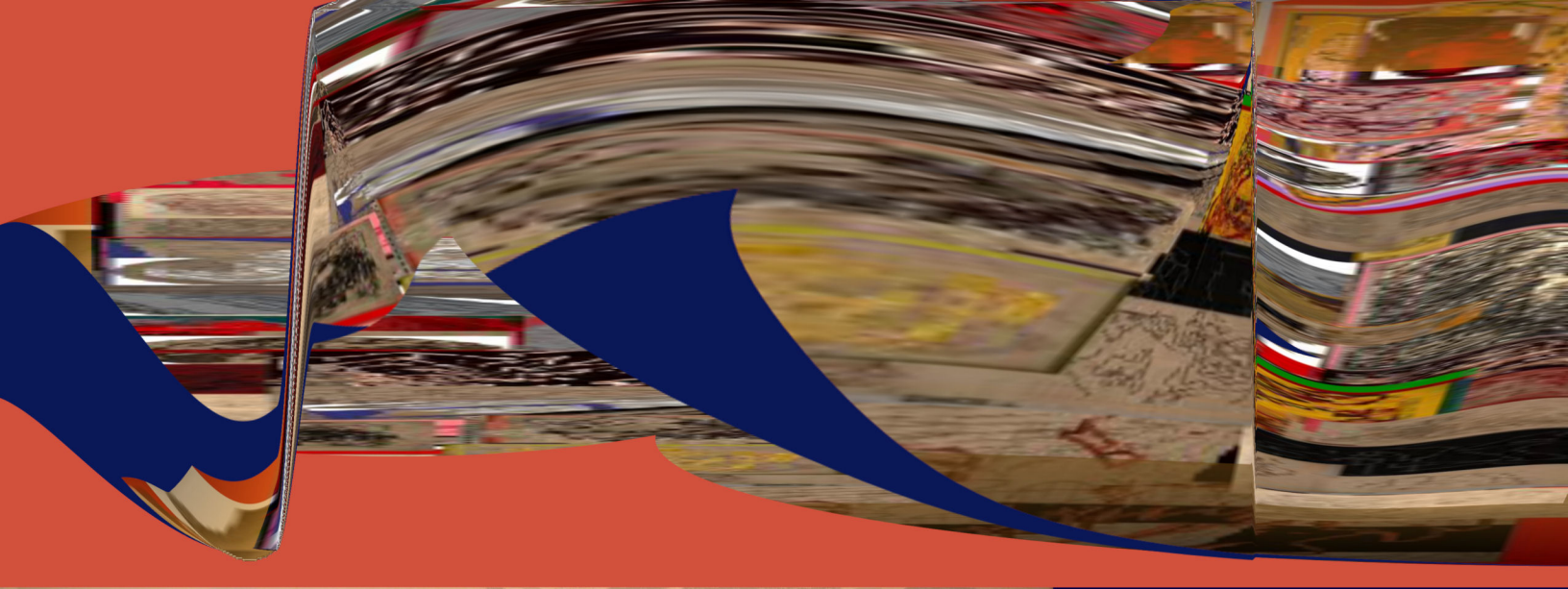


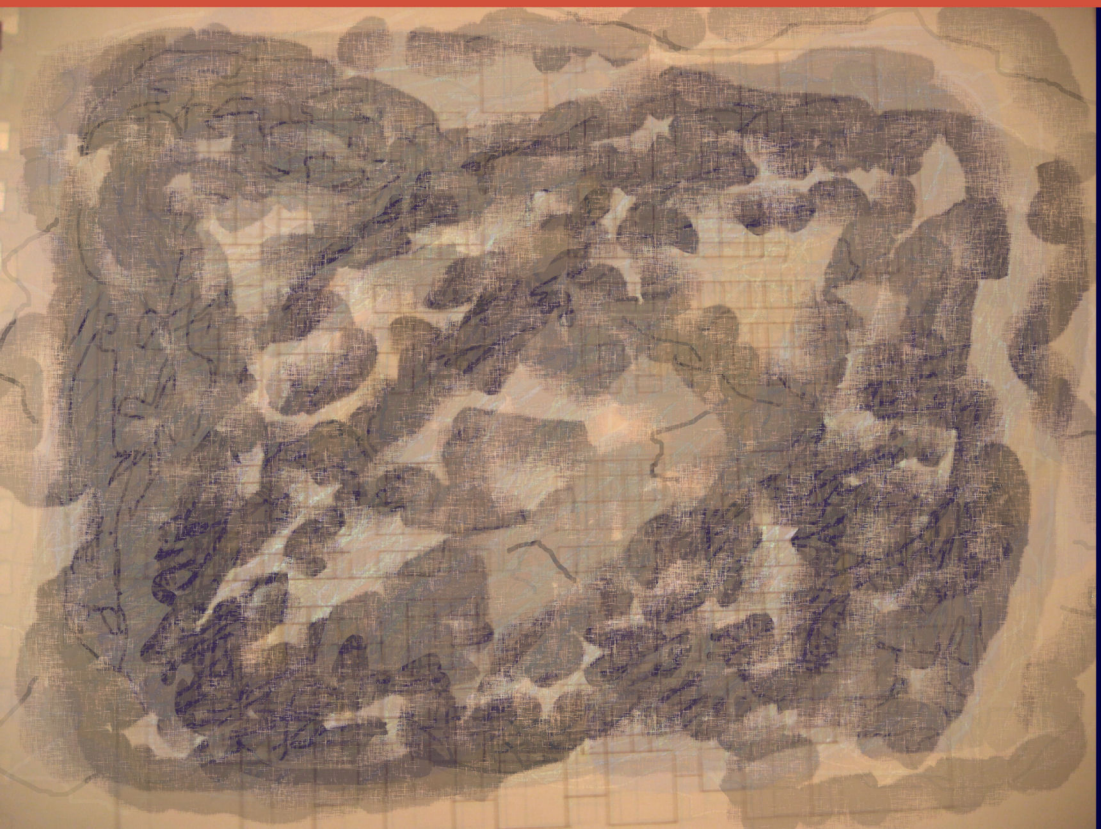




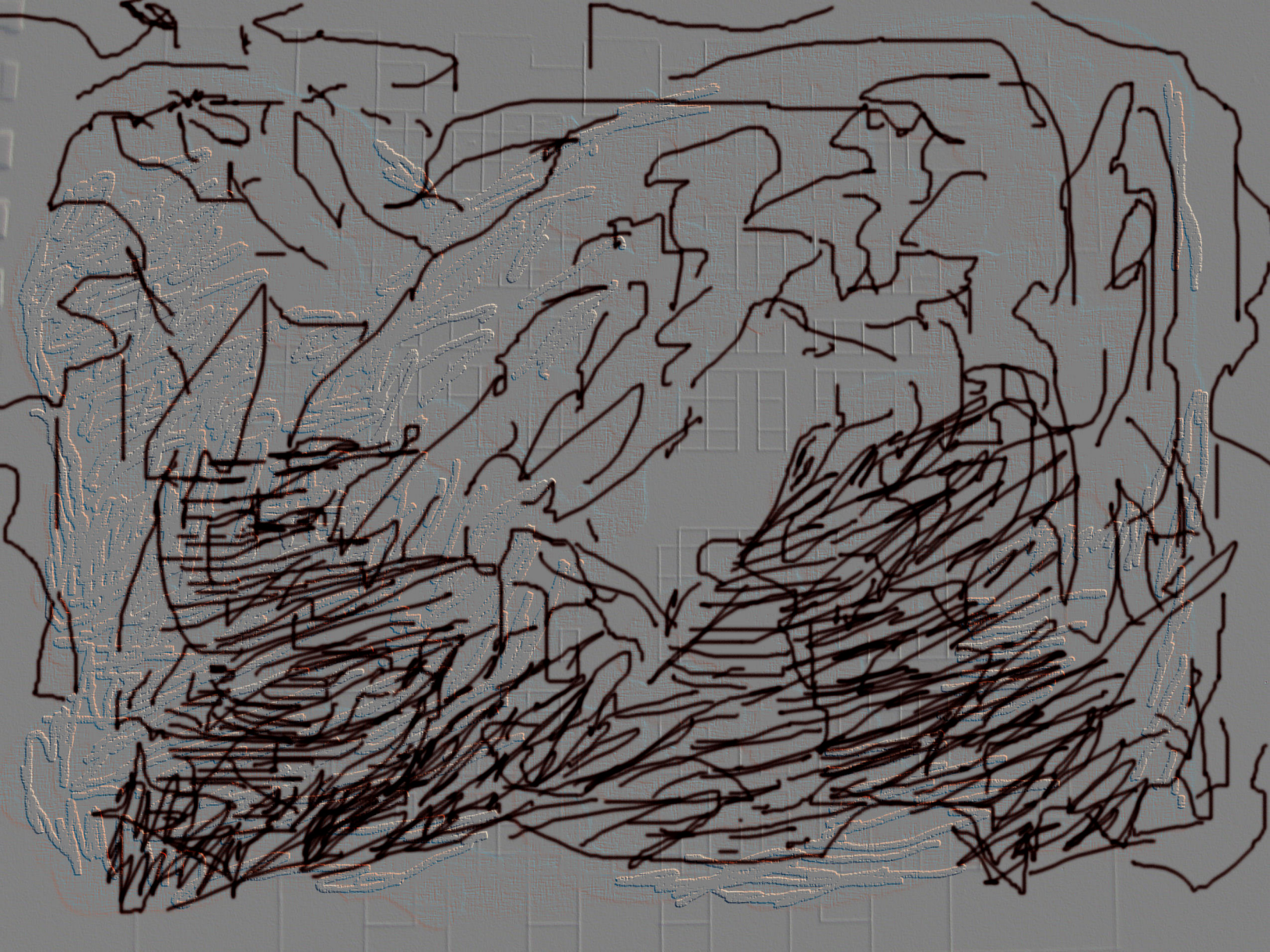


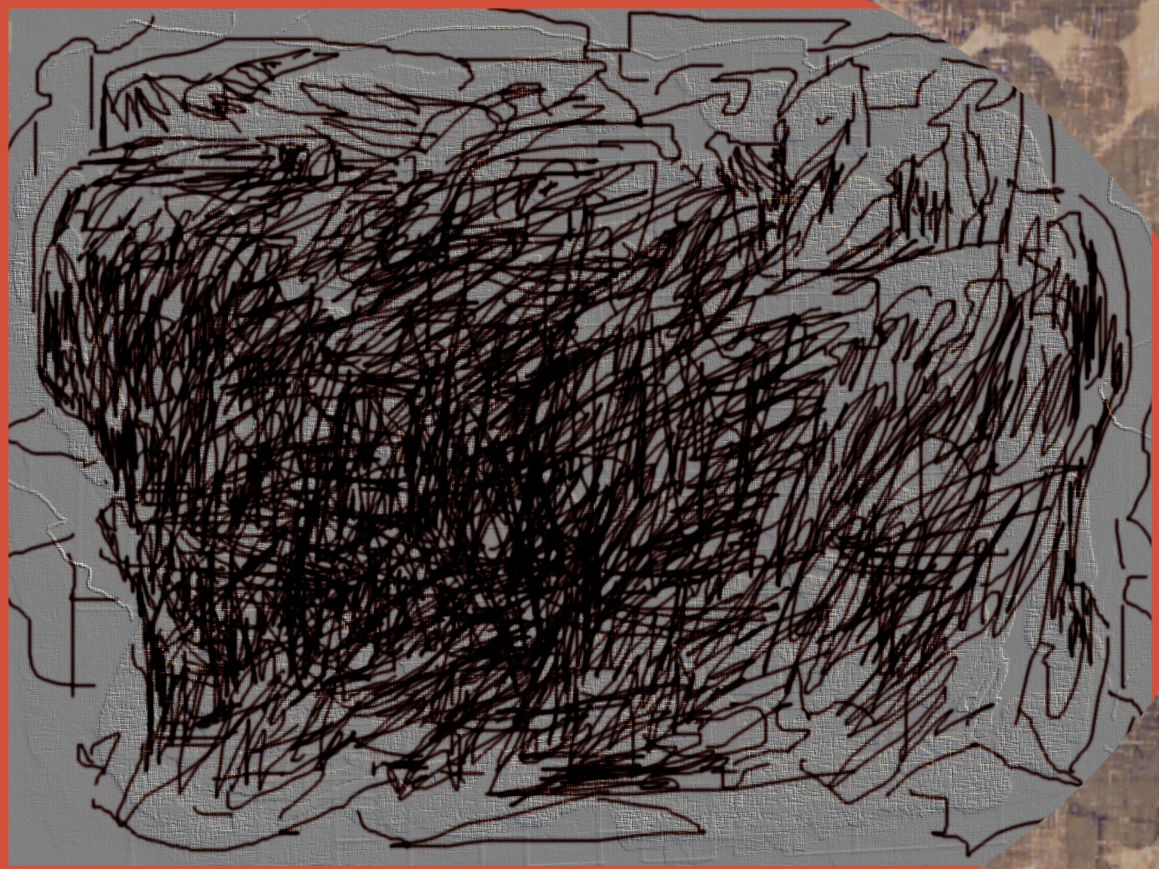


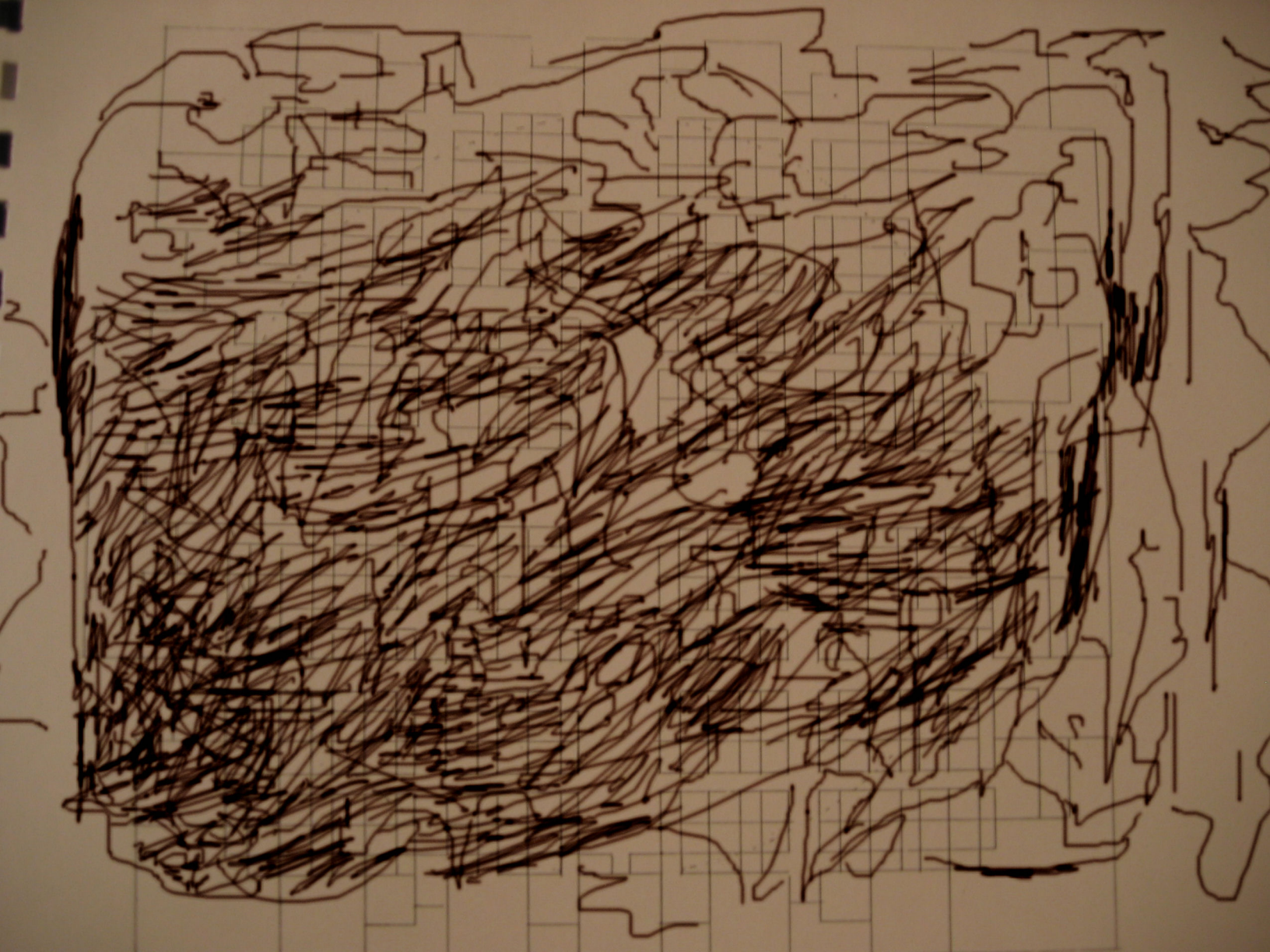


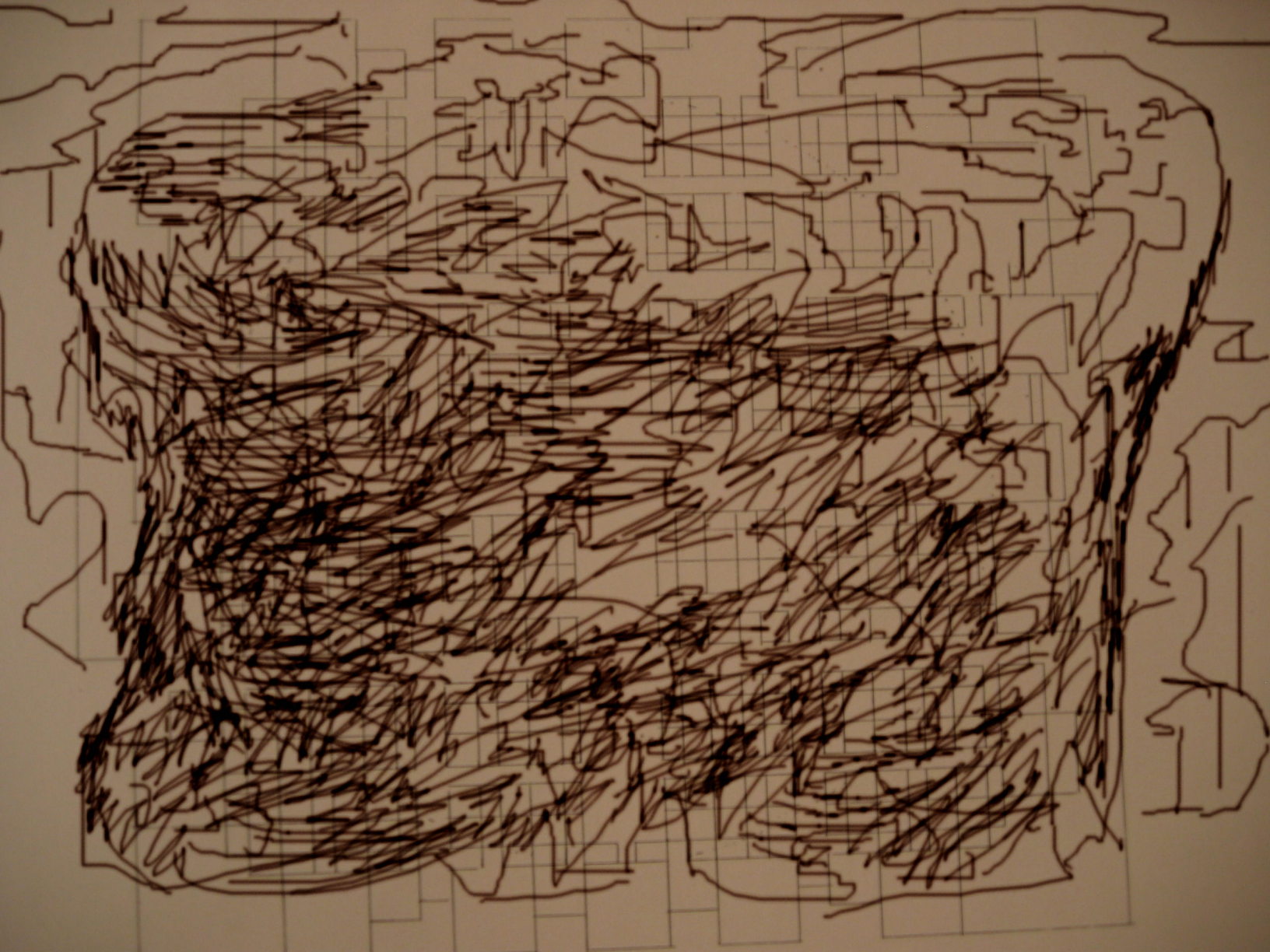


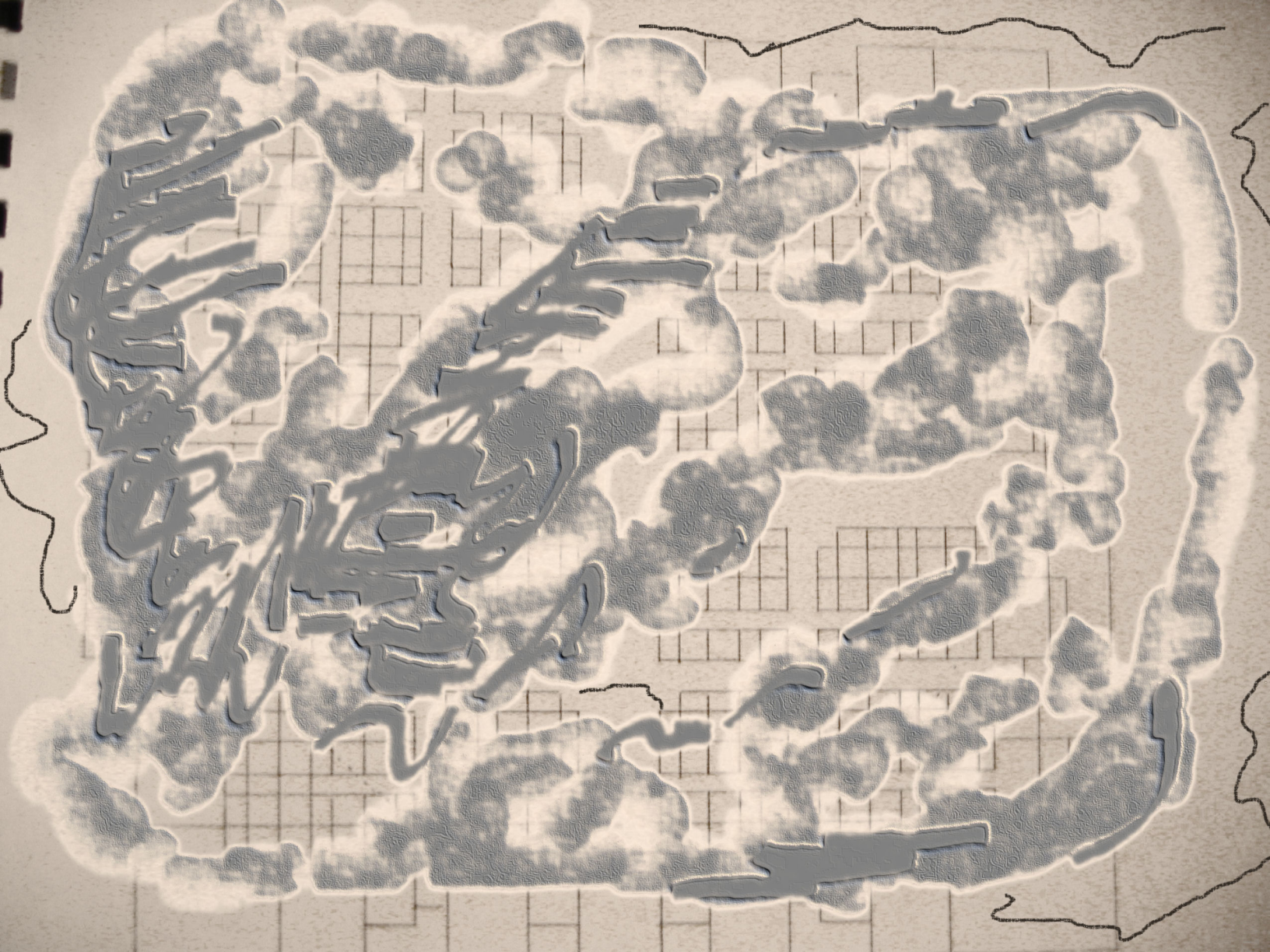


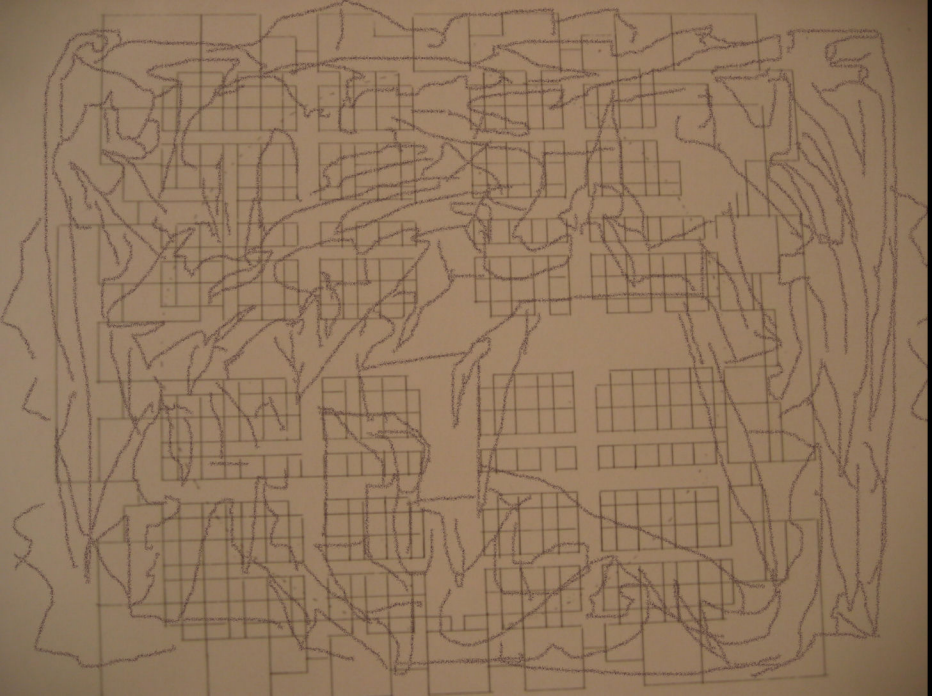






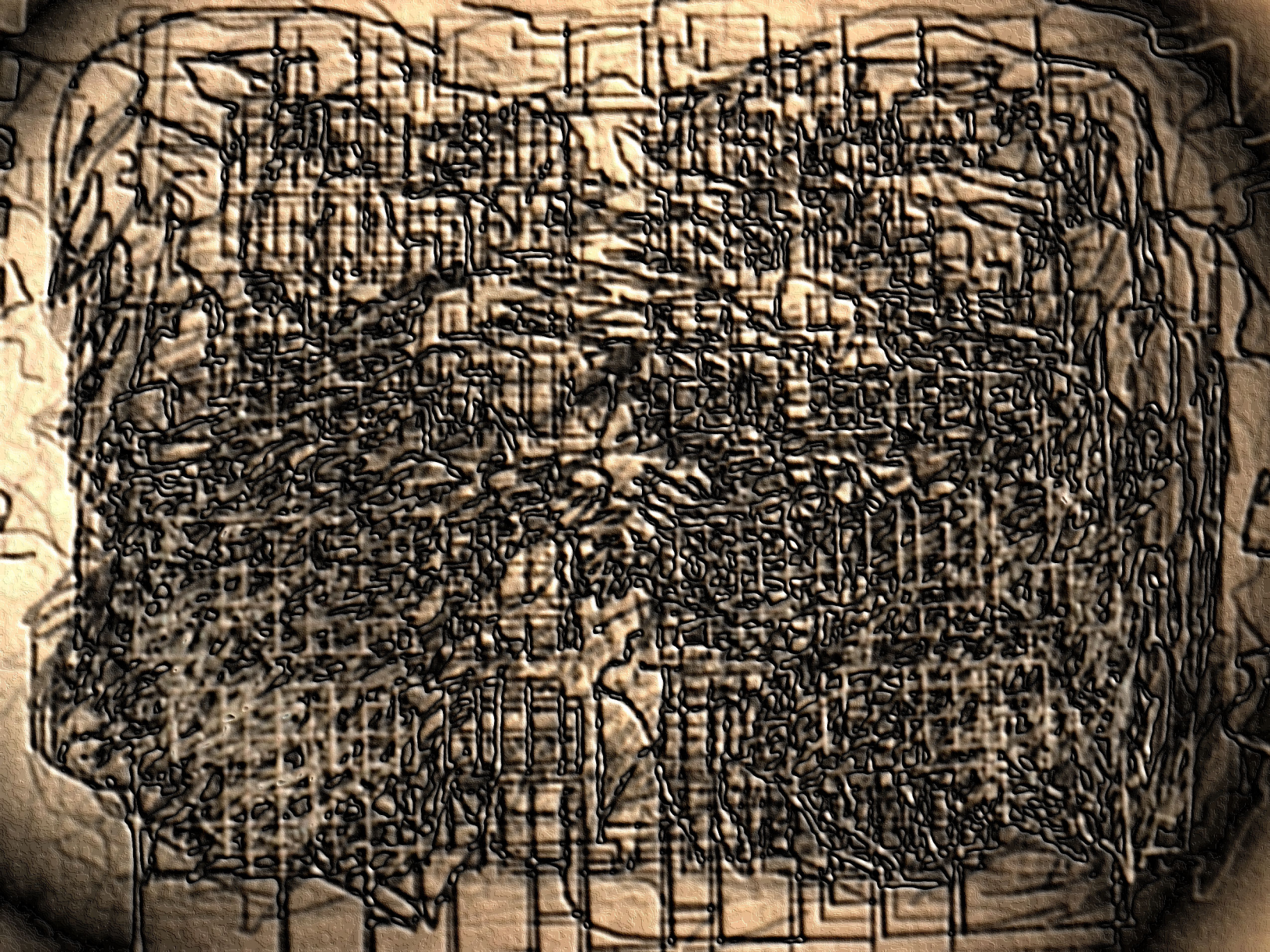










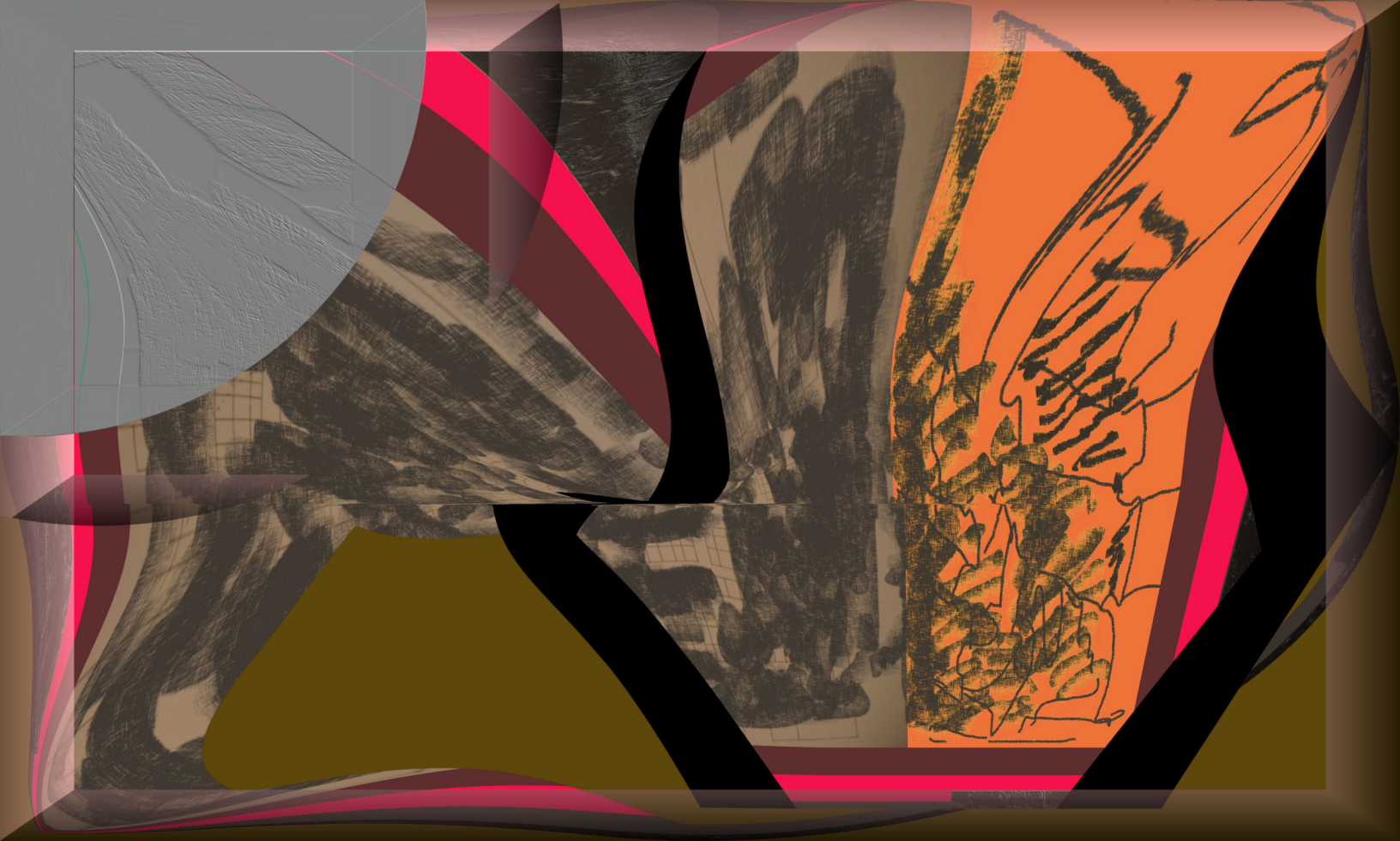


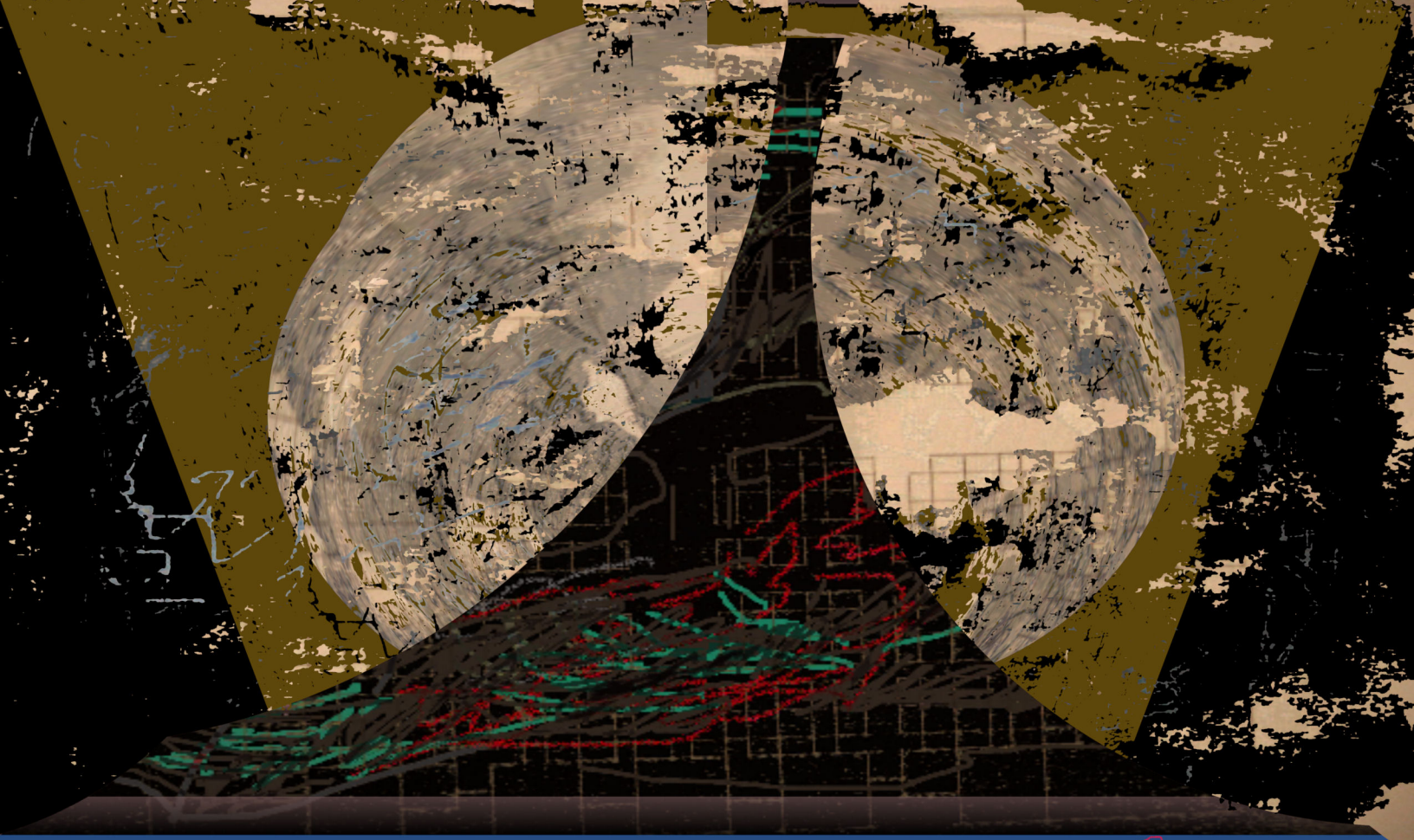


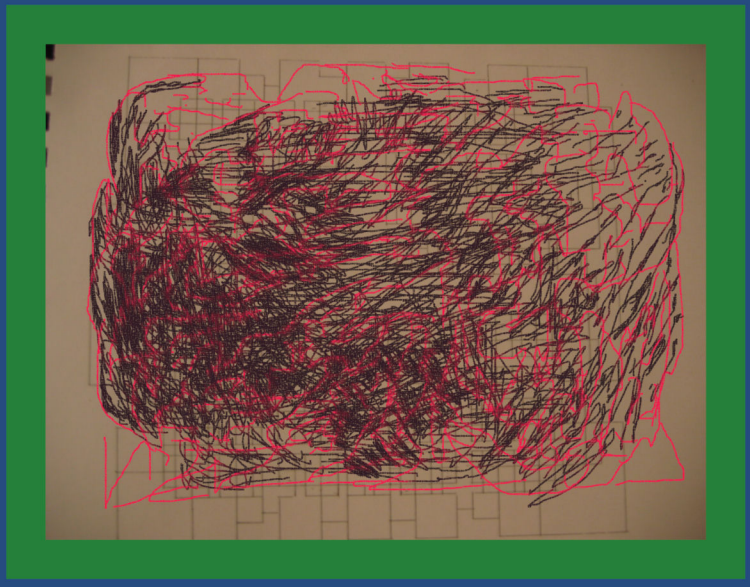


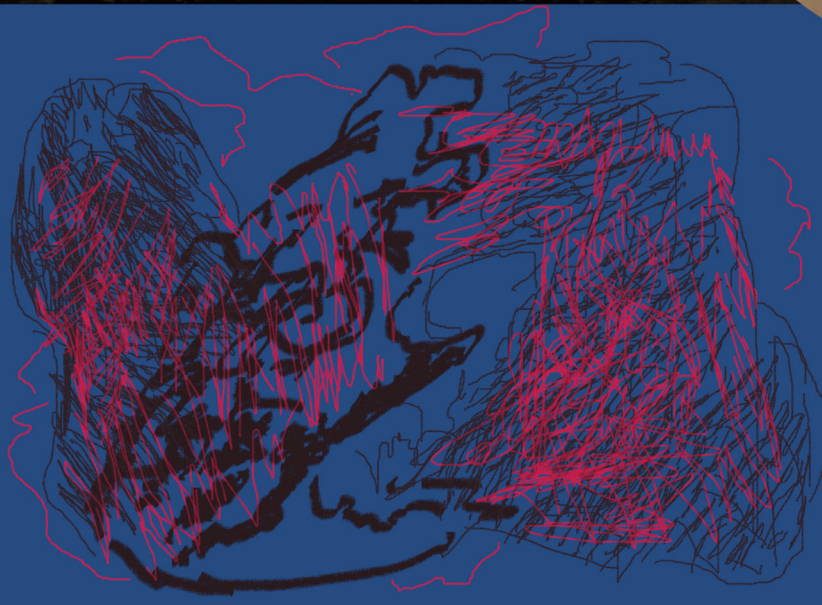


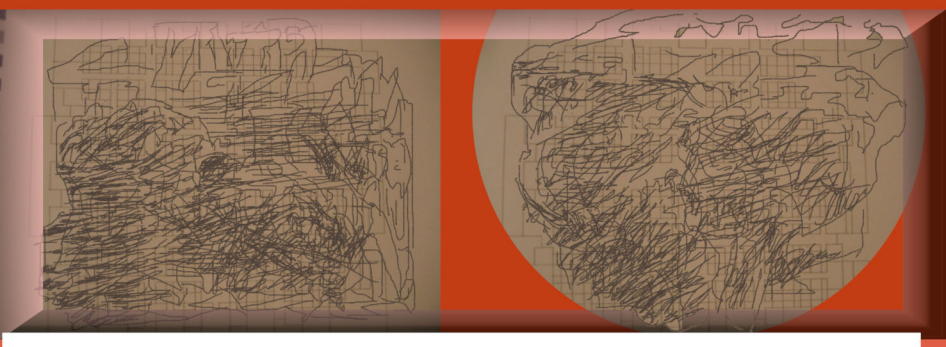












Pathos

Ethos

Dialectic

Being

Identity

Usage

Expression

Logic

Nominal

Interactive

Generative

Immersive

Pragmatic

Phenomonlolgical

Structuralist

Morphological

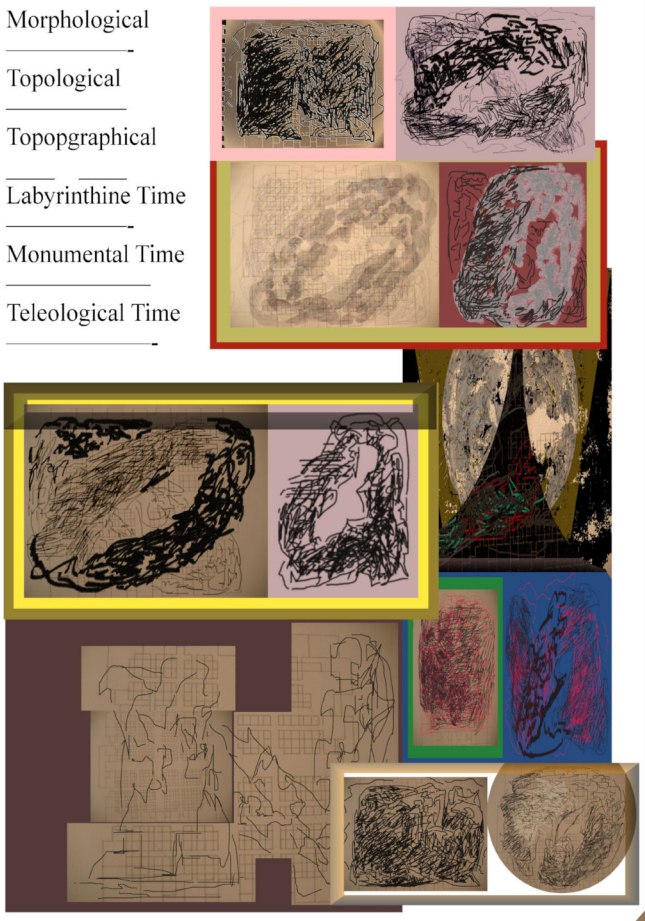
Topological

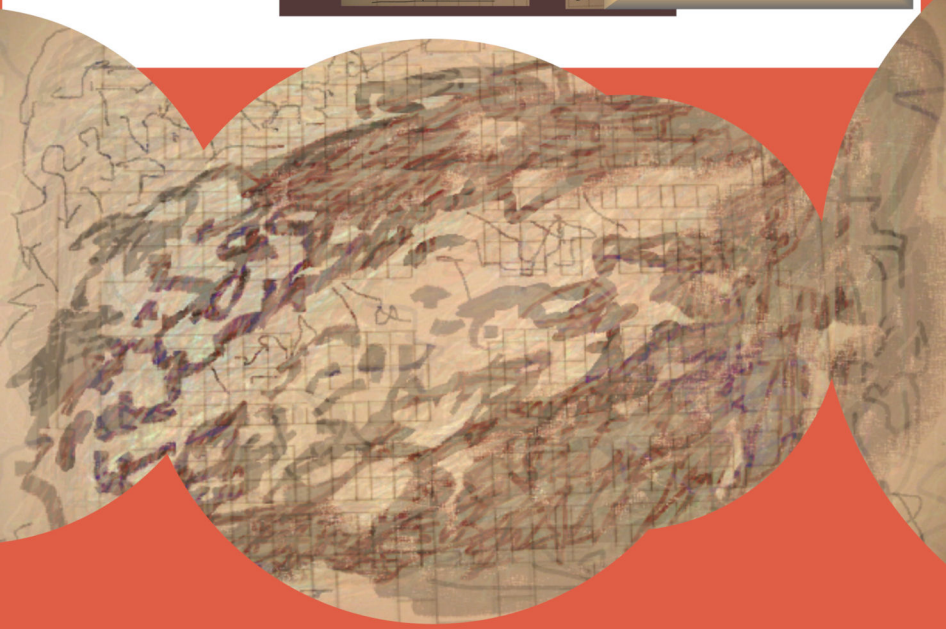
Topopgraphical

Labyrinthine Time

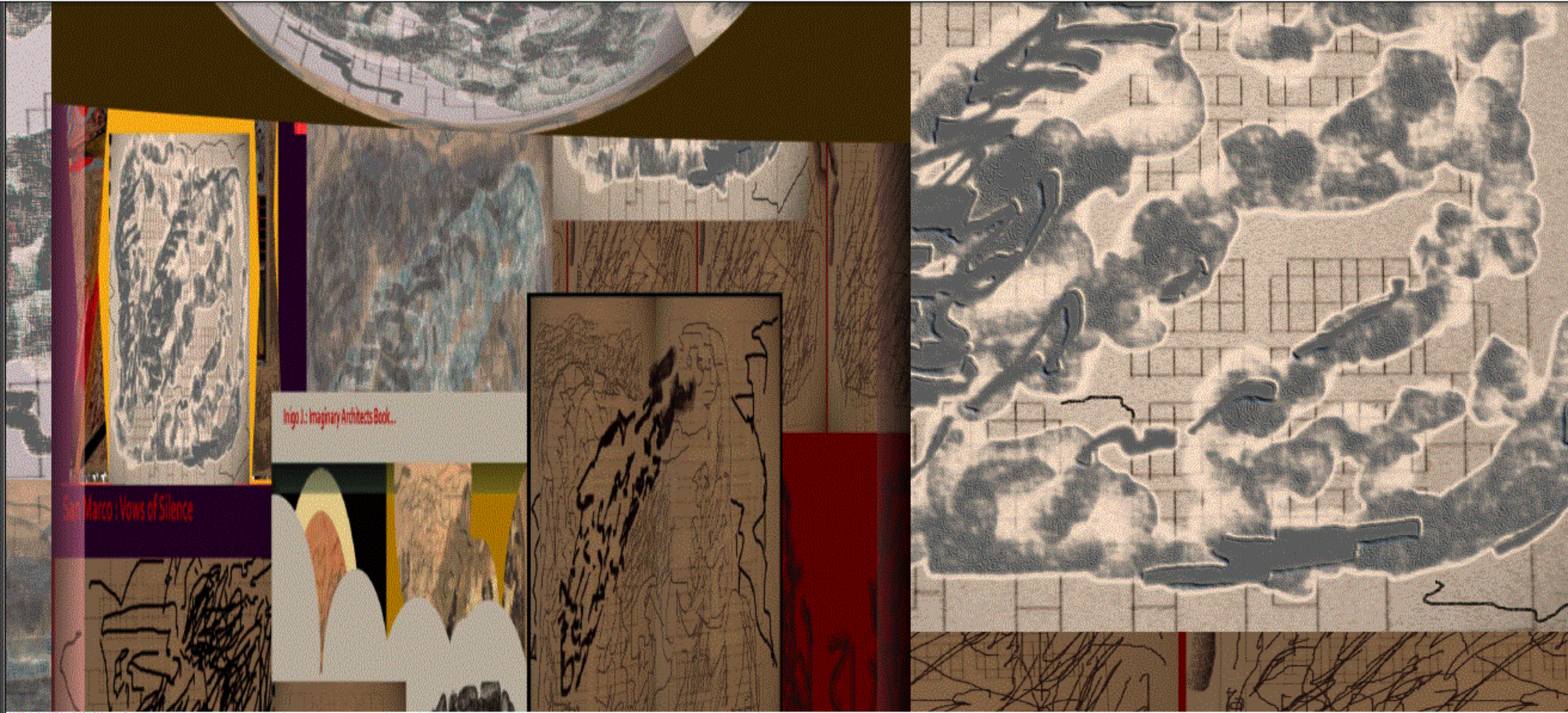
Monumental Time

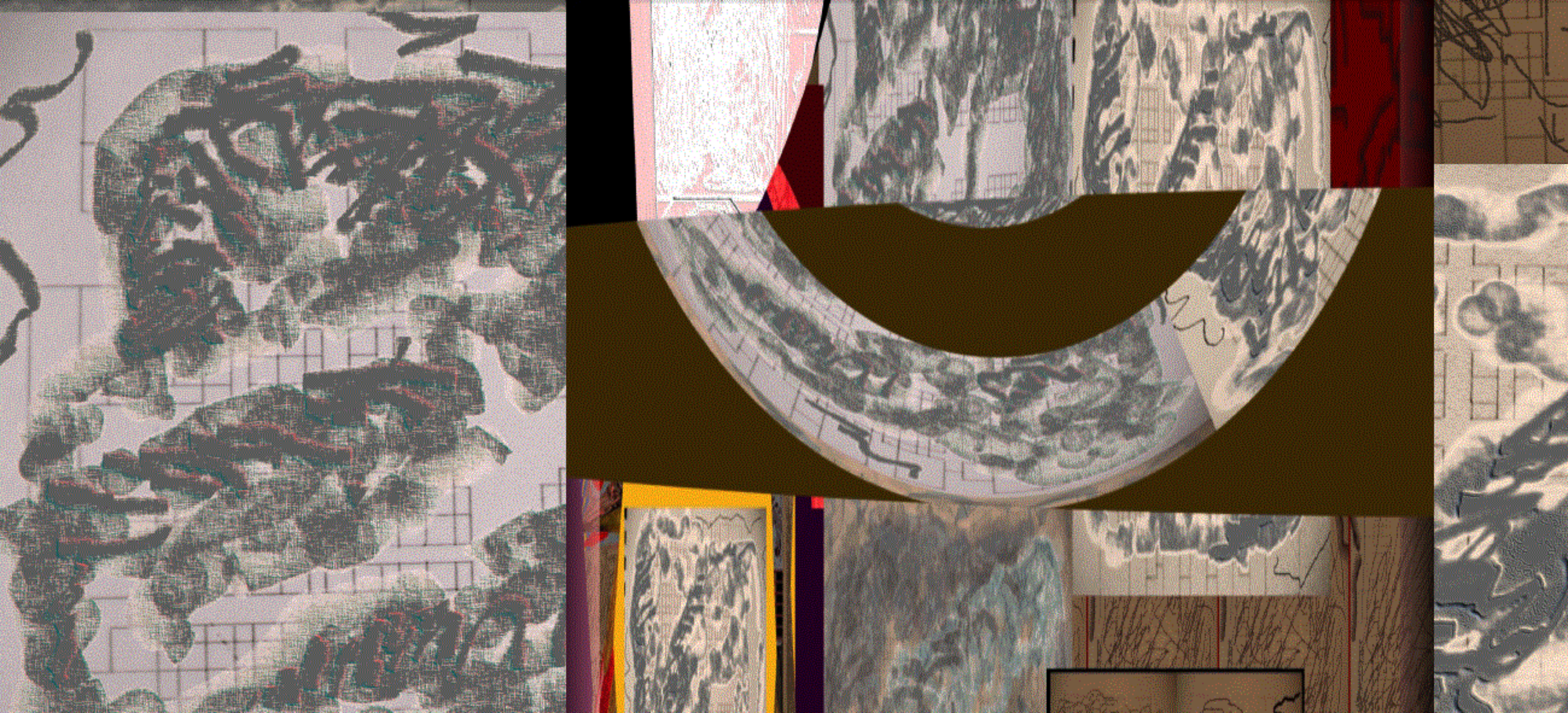
Teleological Time





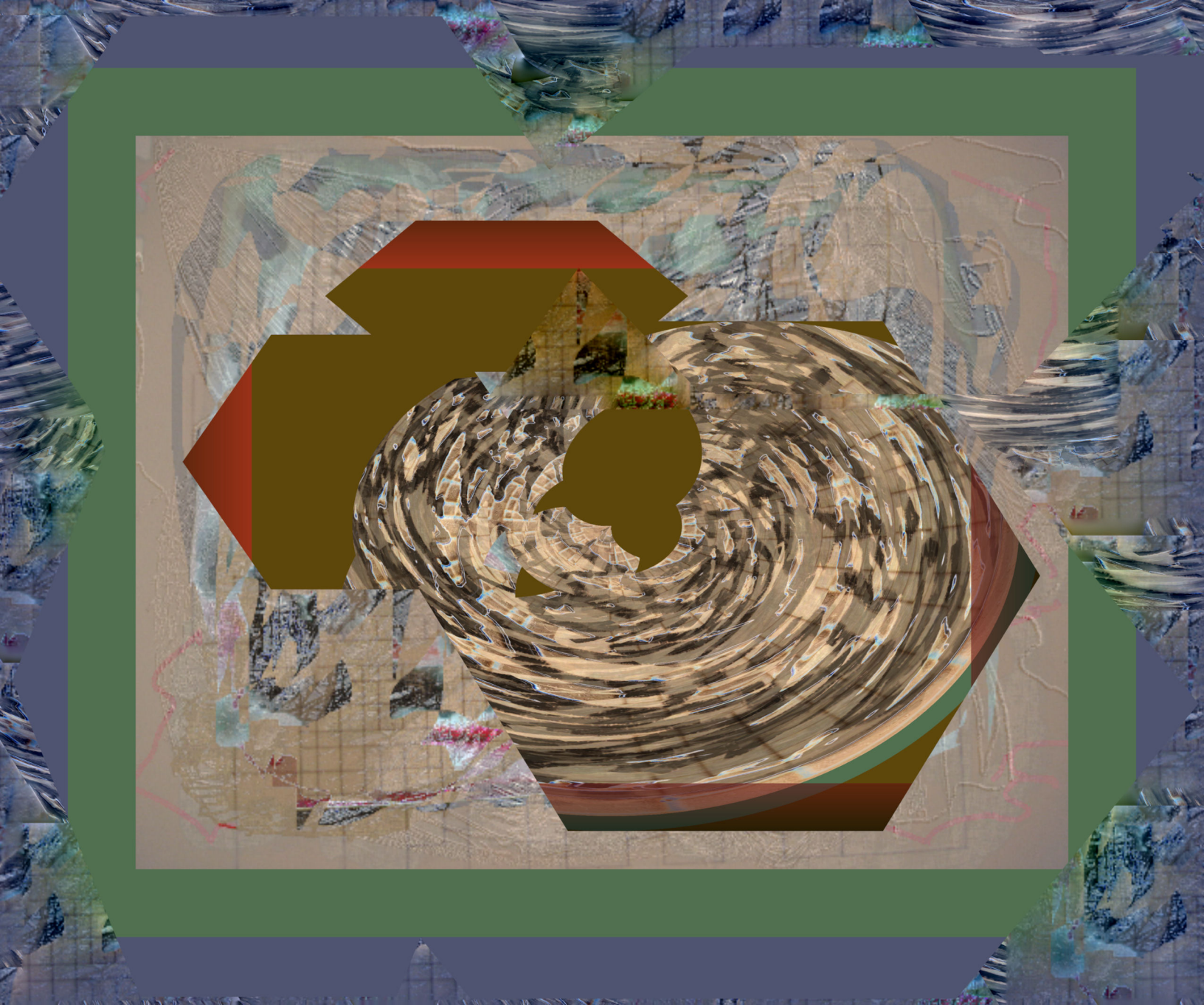



Inigo J.: Imaginary Architects Book...
San Marco : Vows of Silence

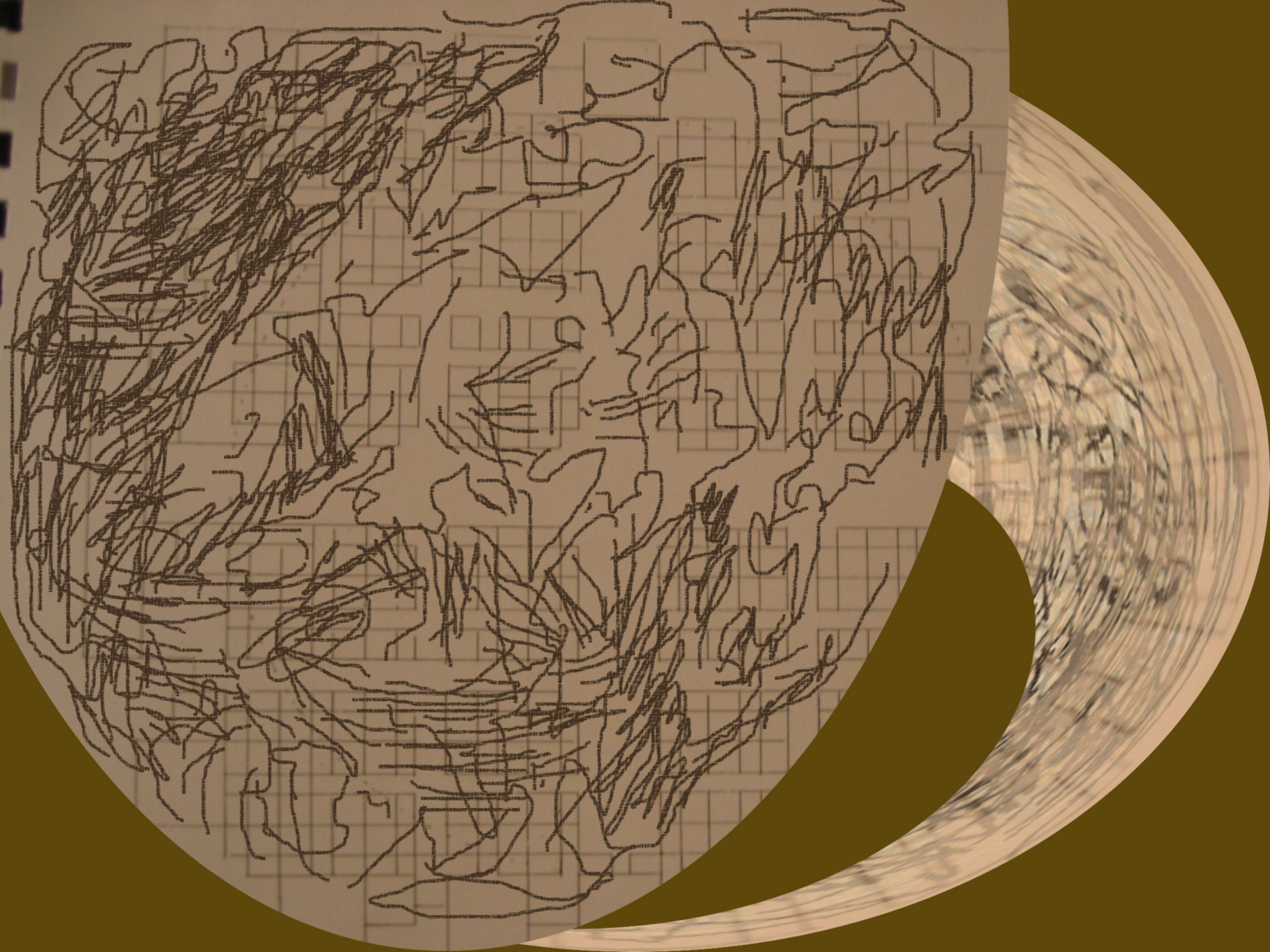


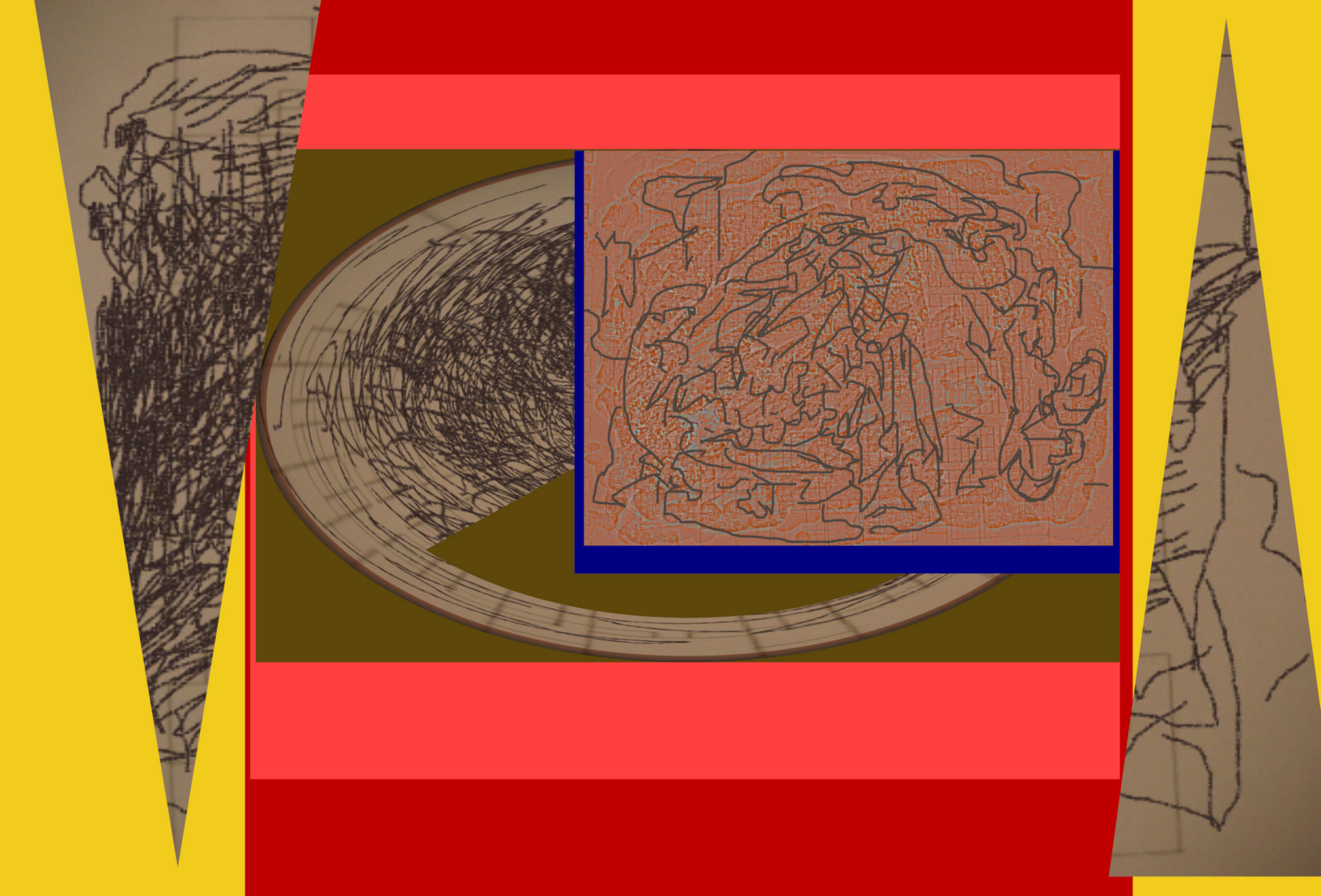


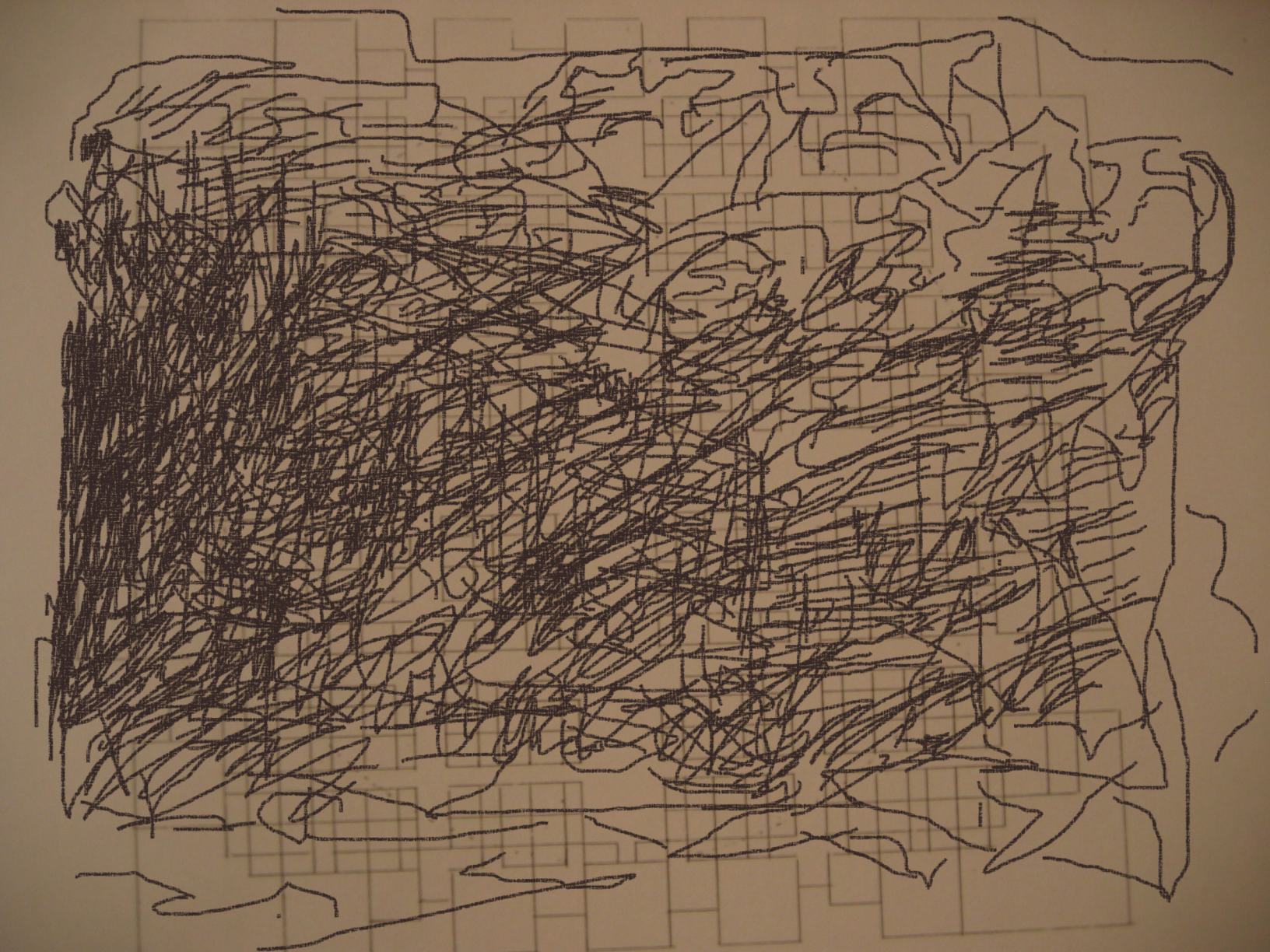


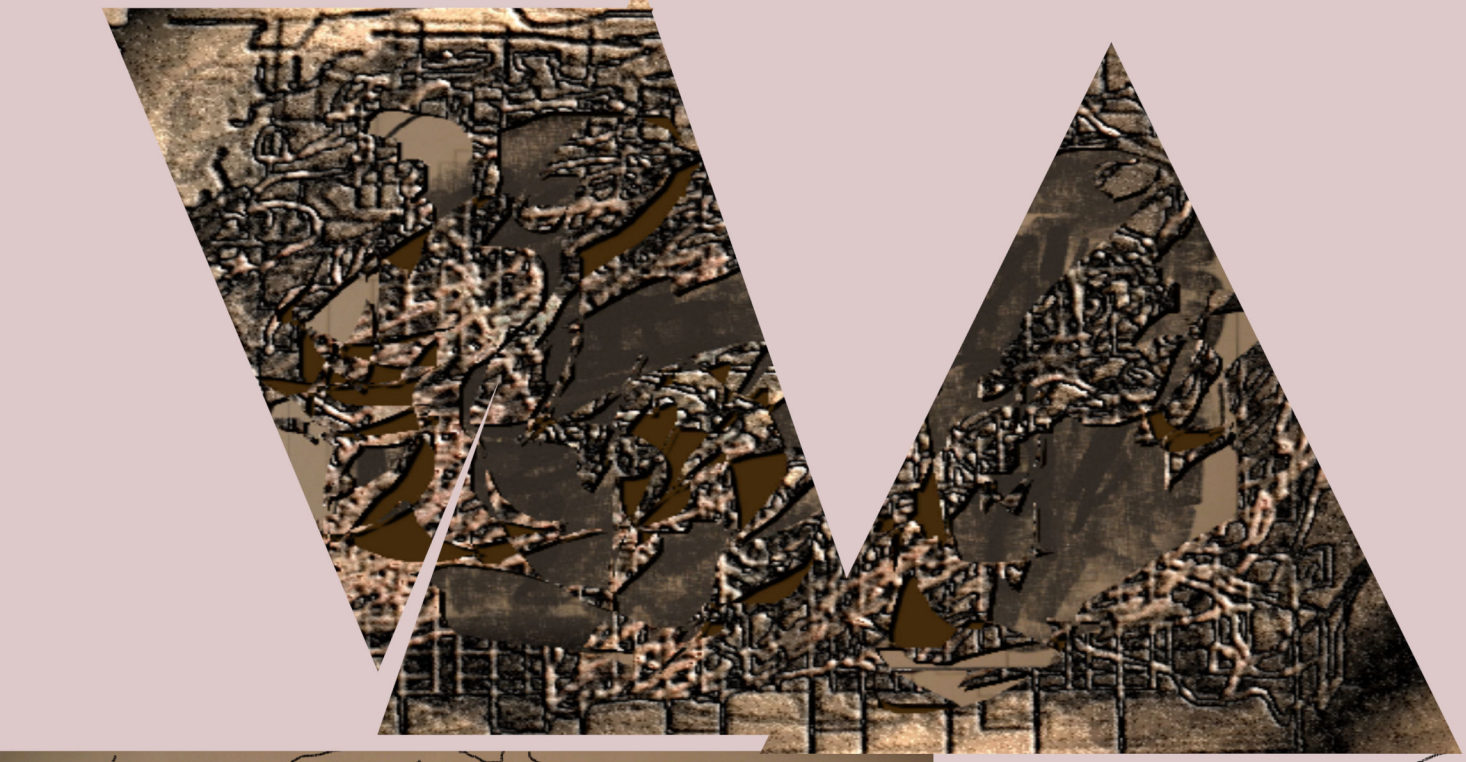


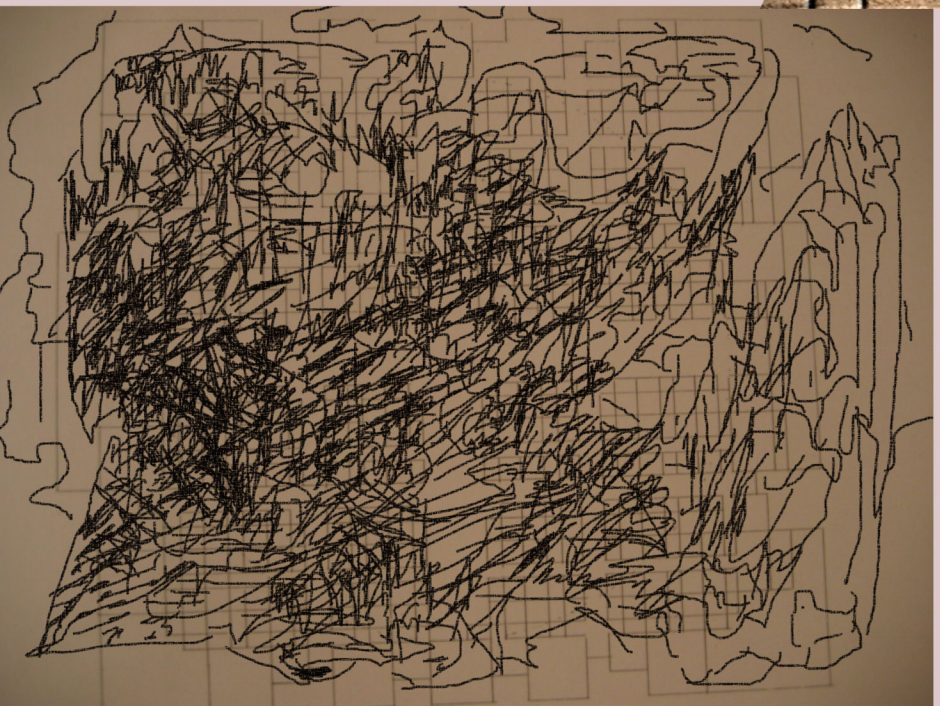




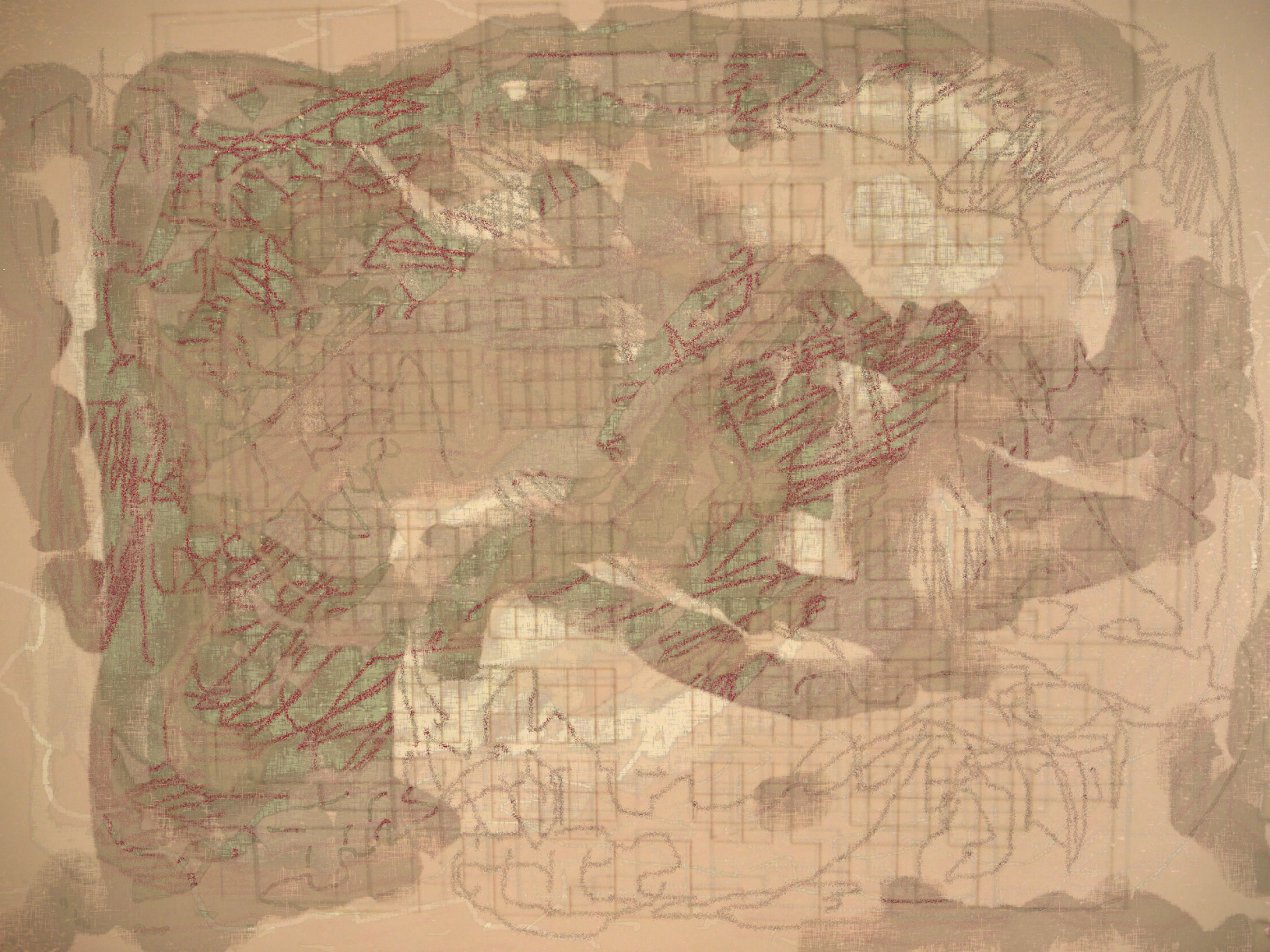






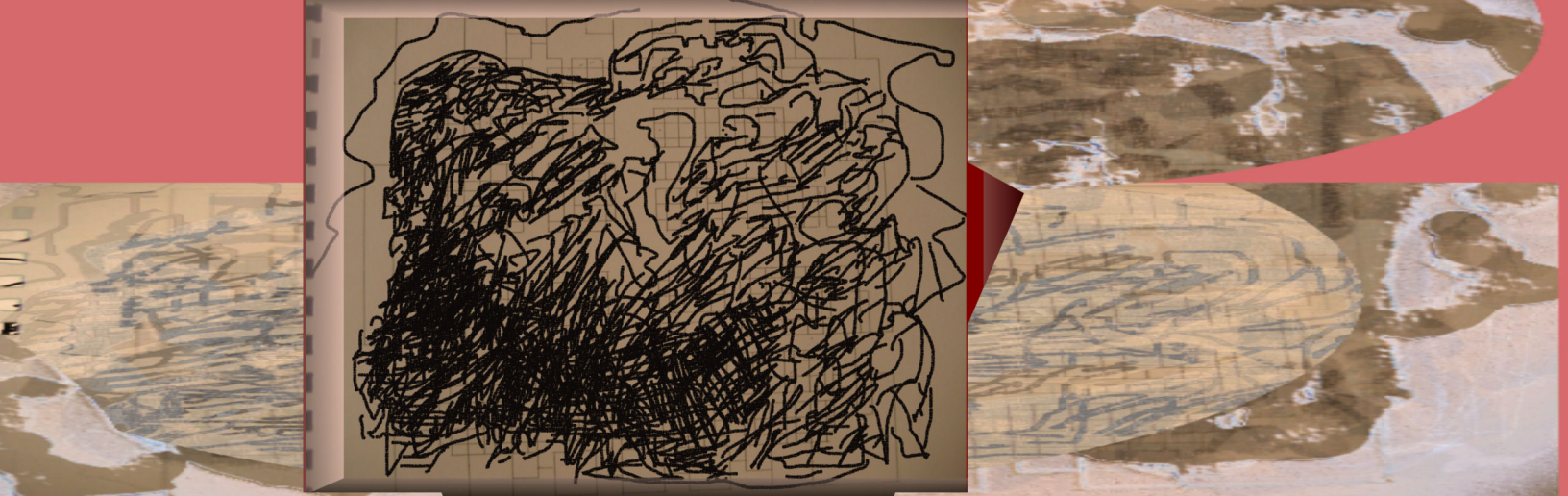




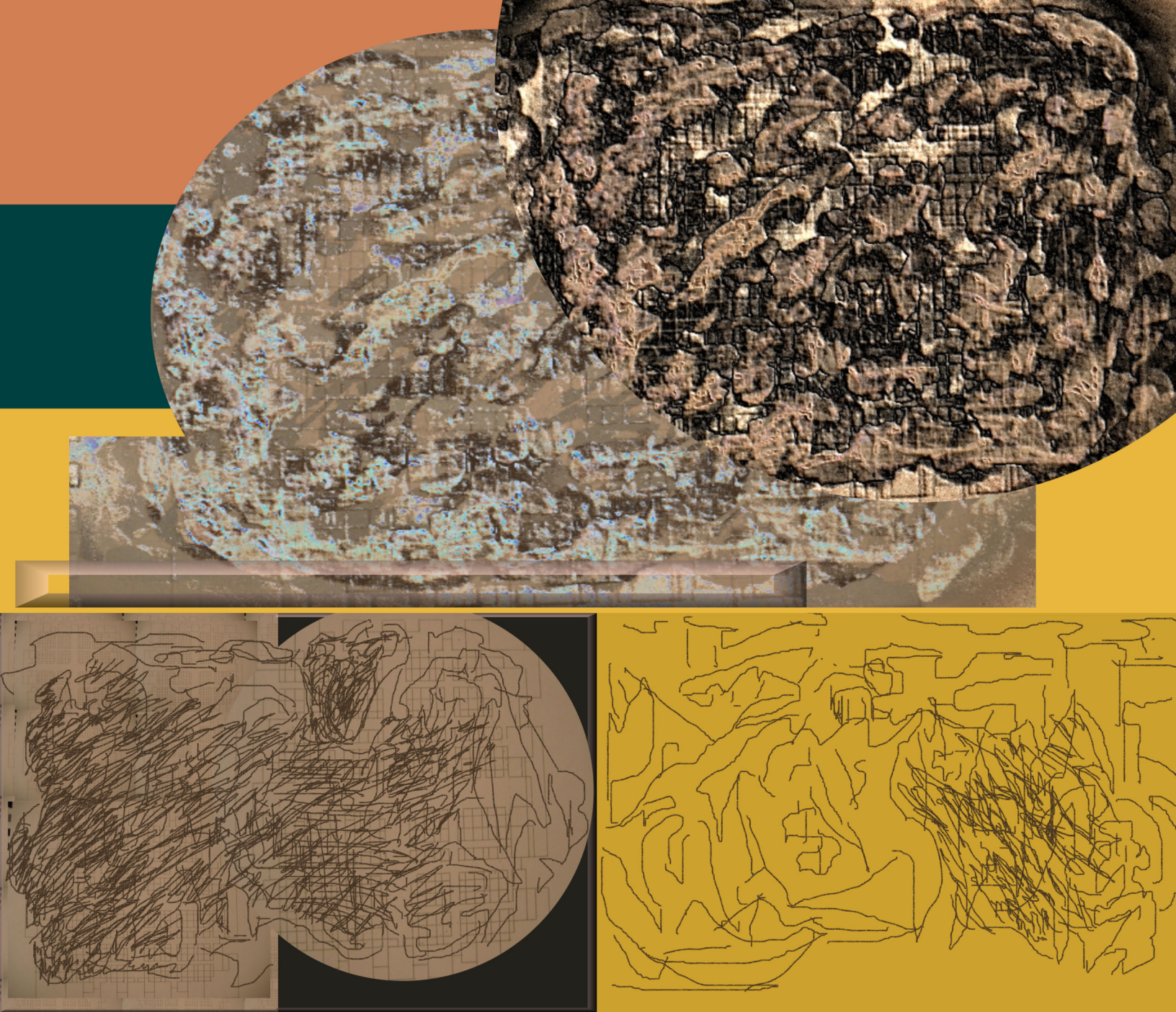


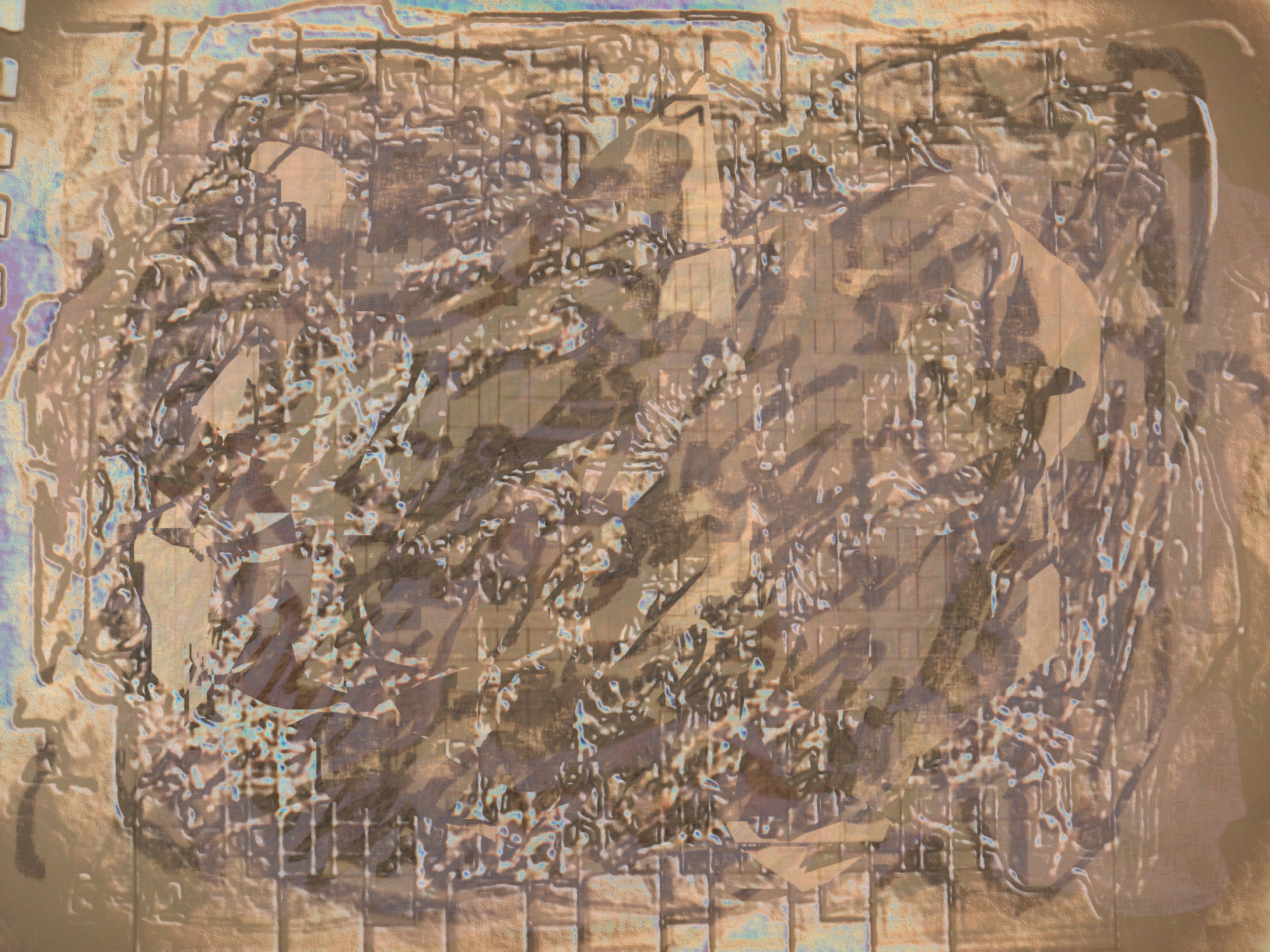


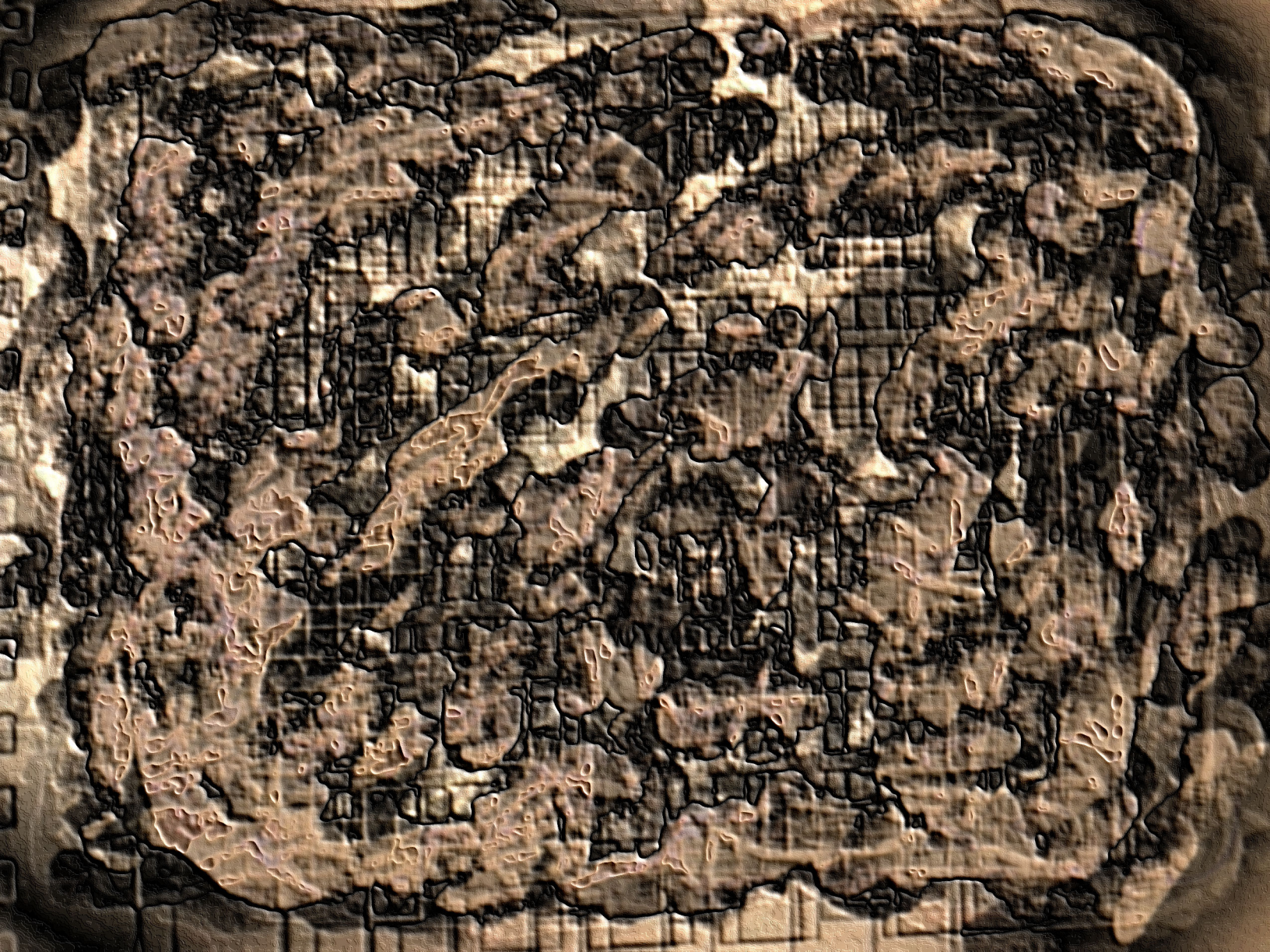














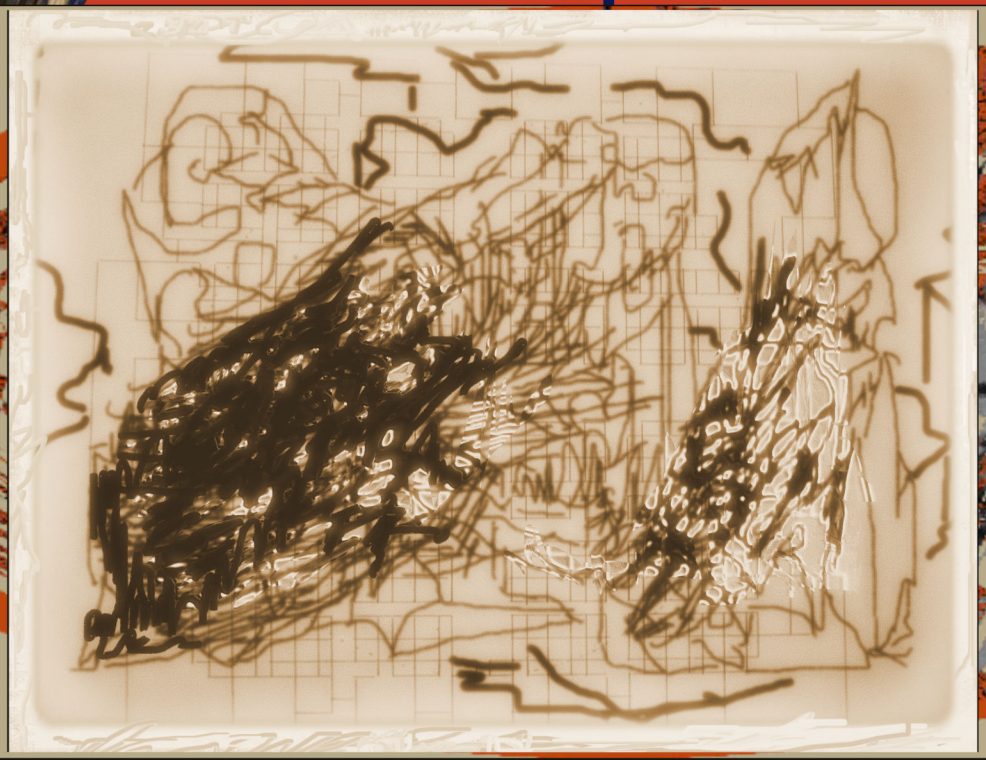


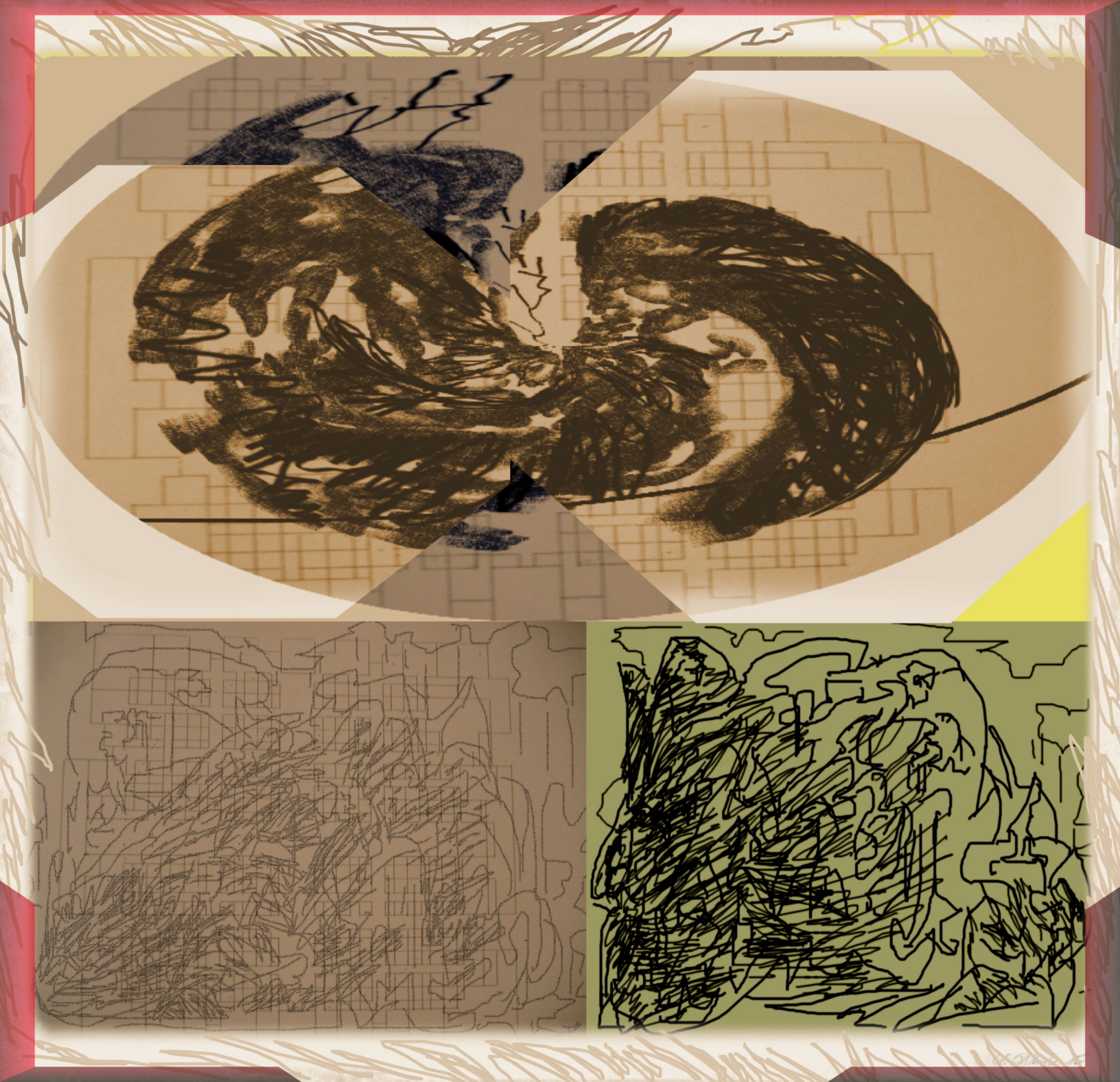


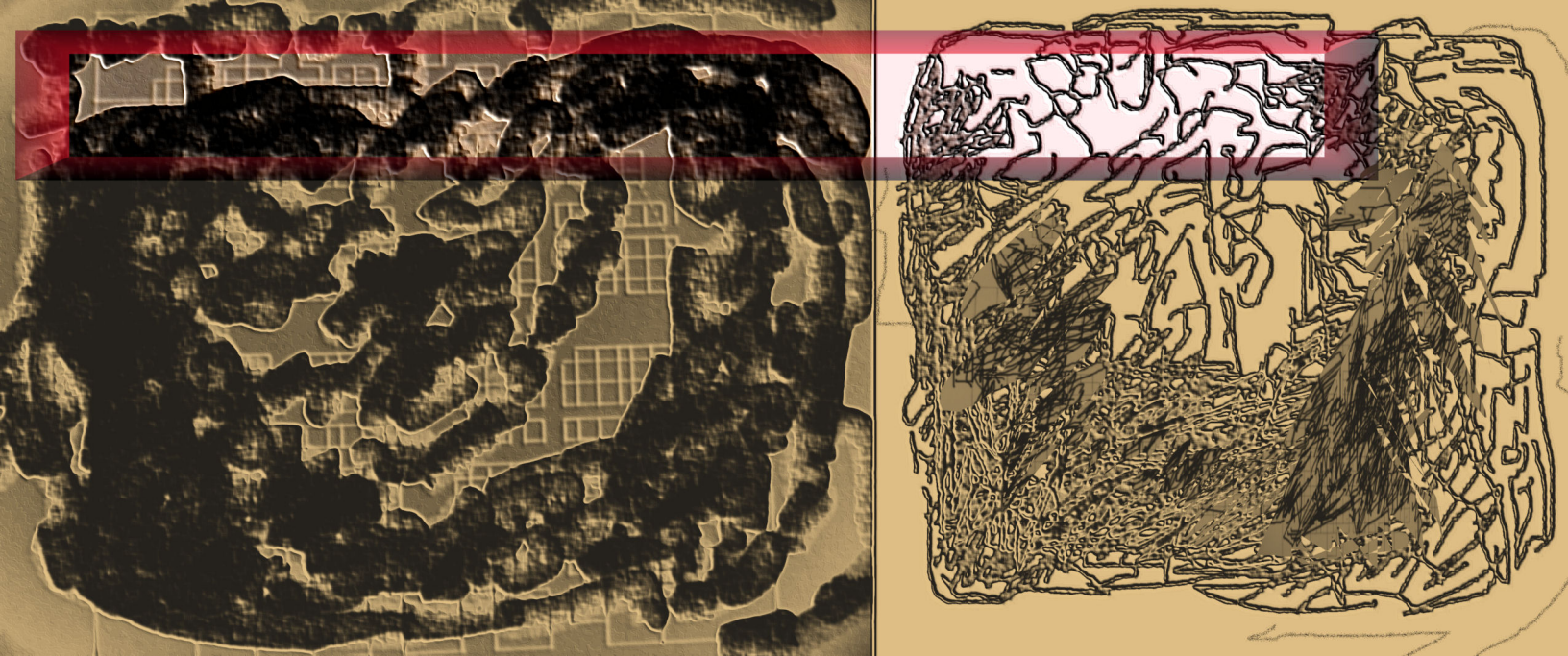




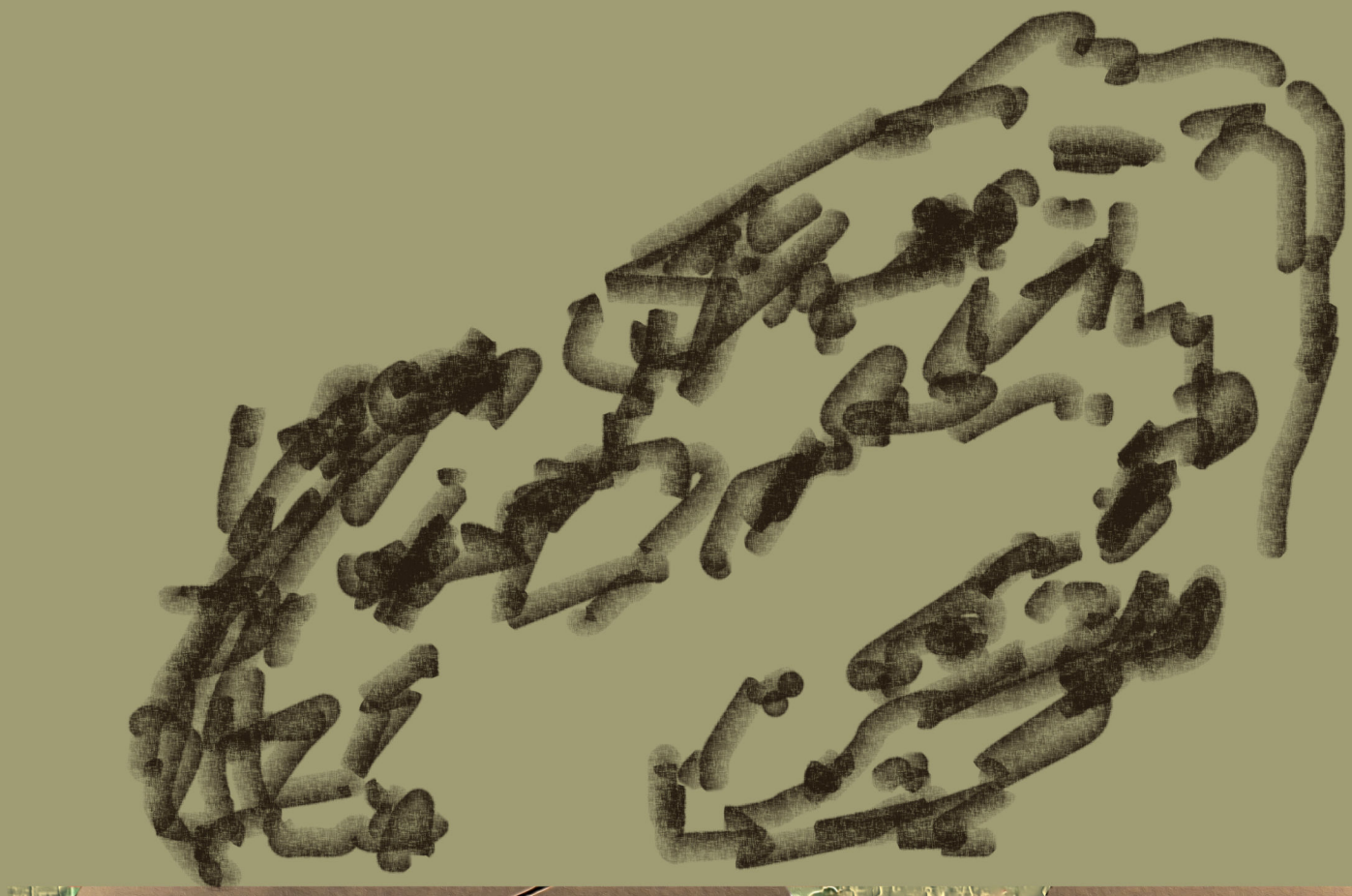




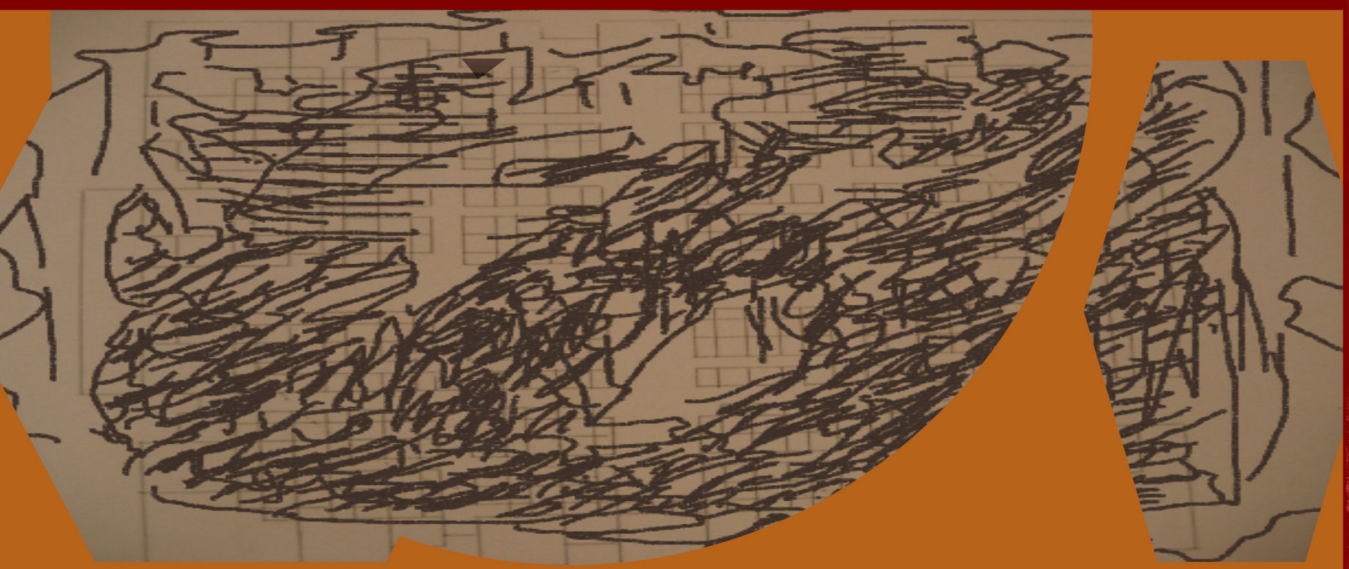




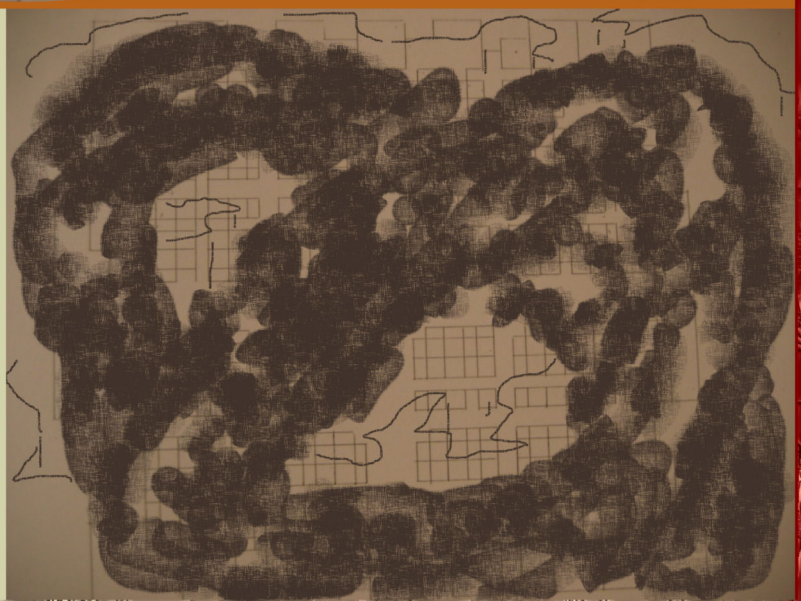


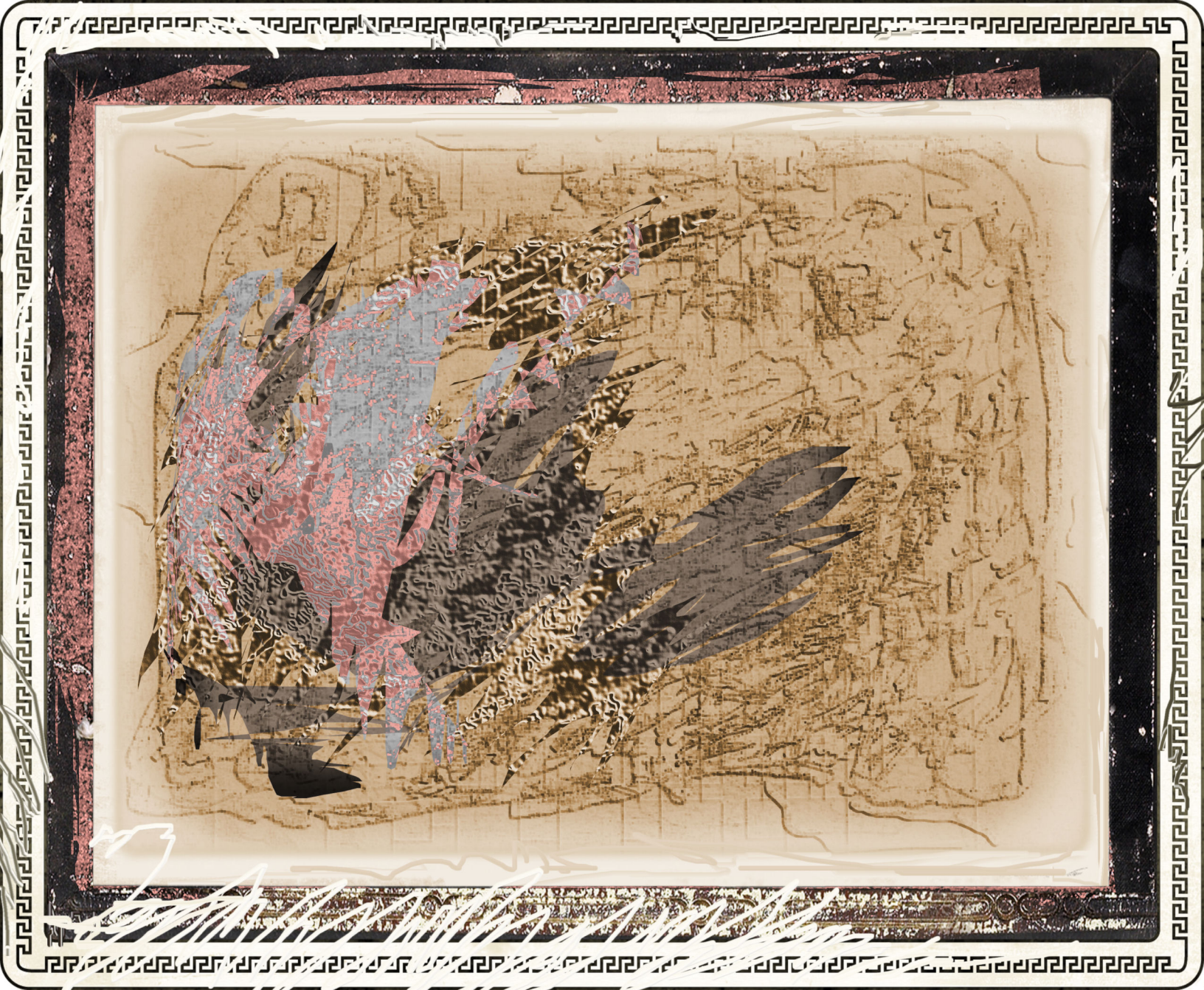


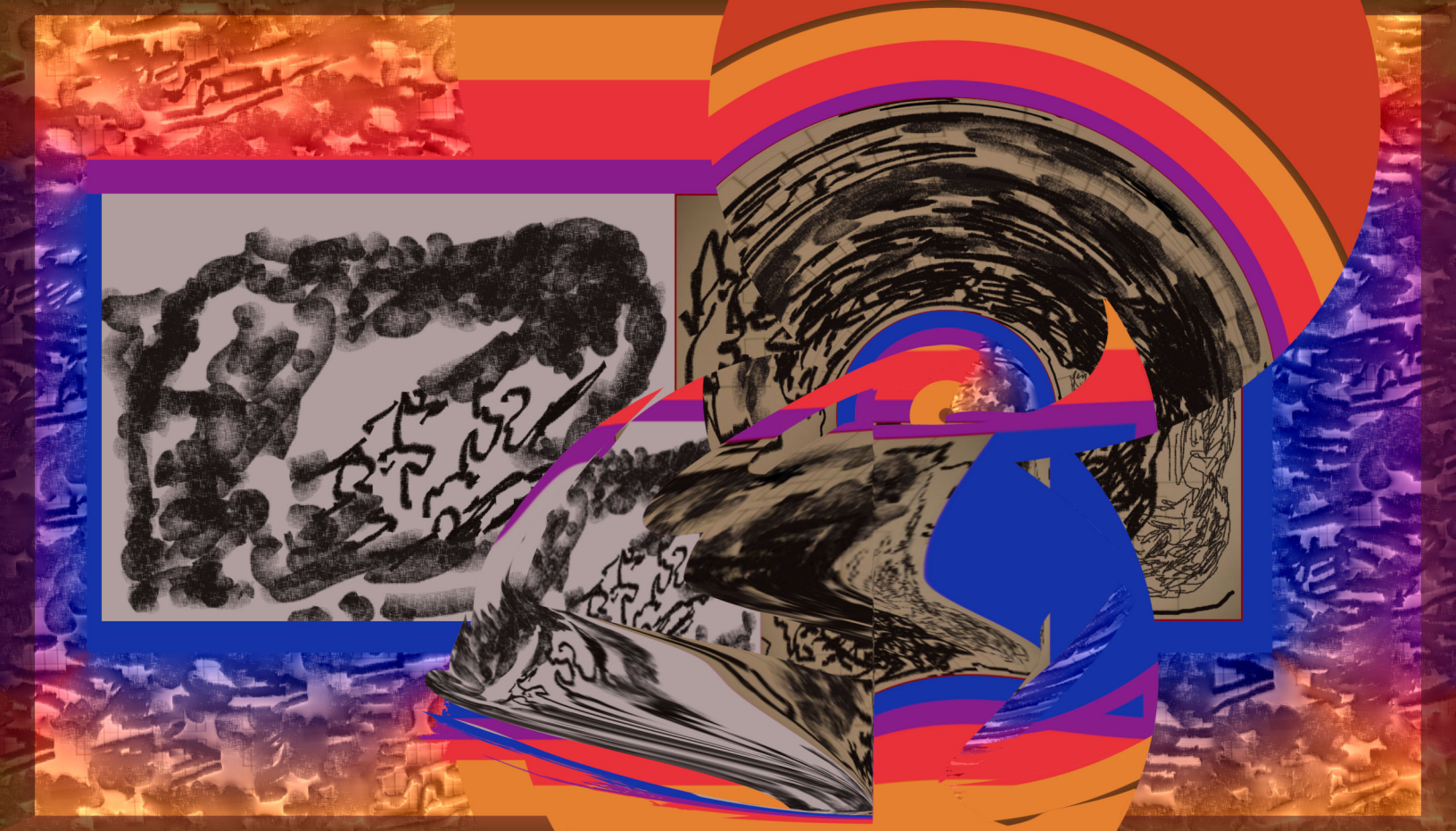








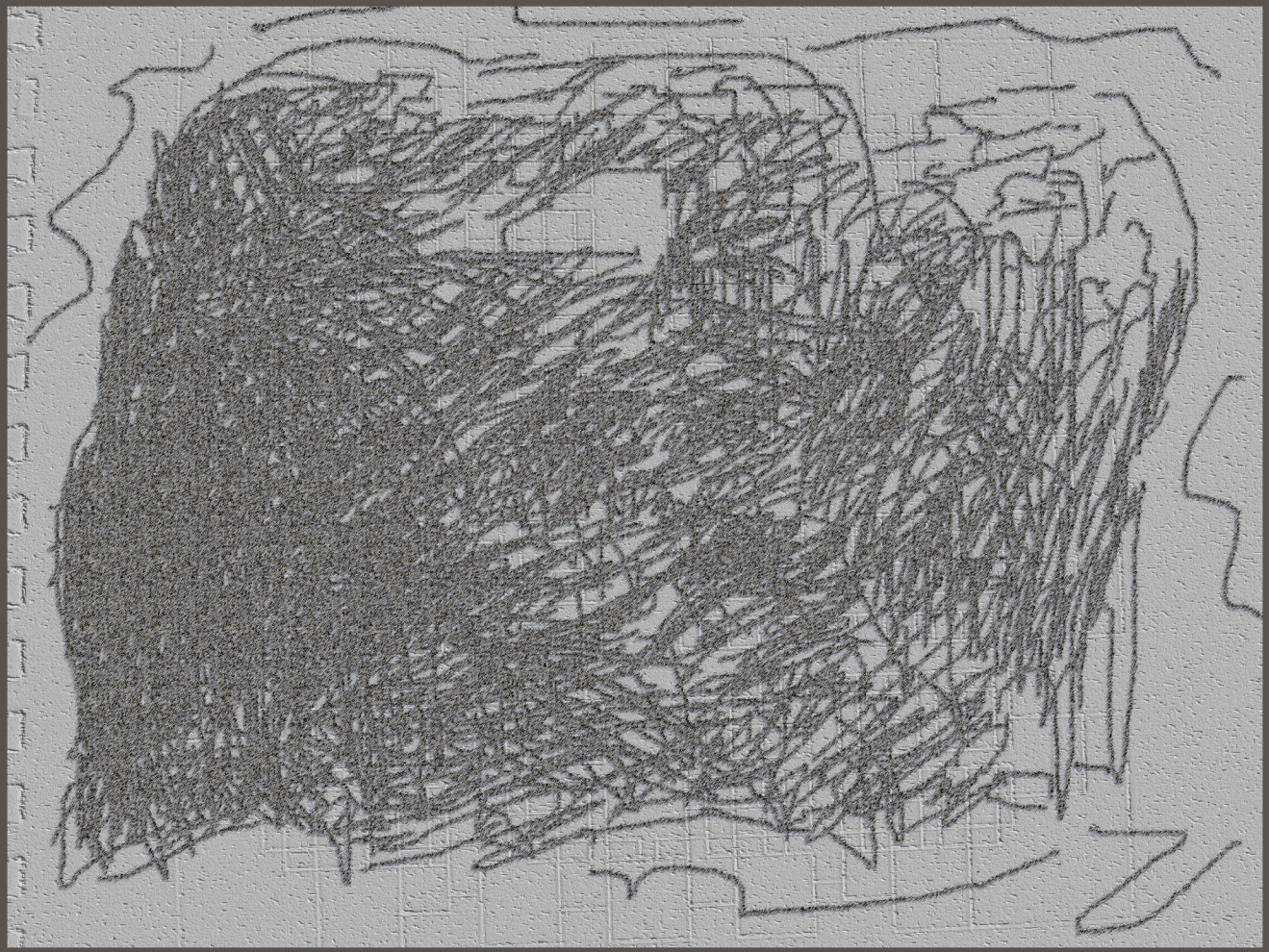


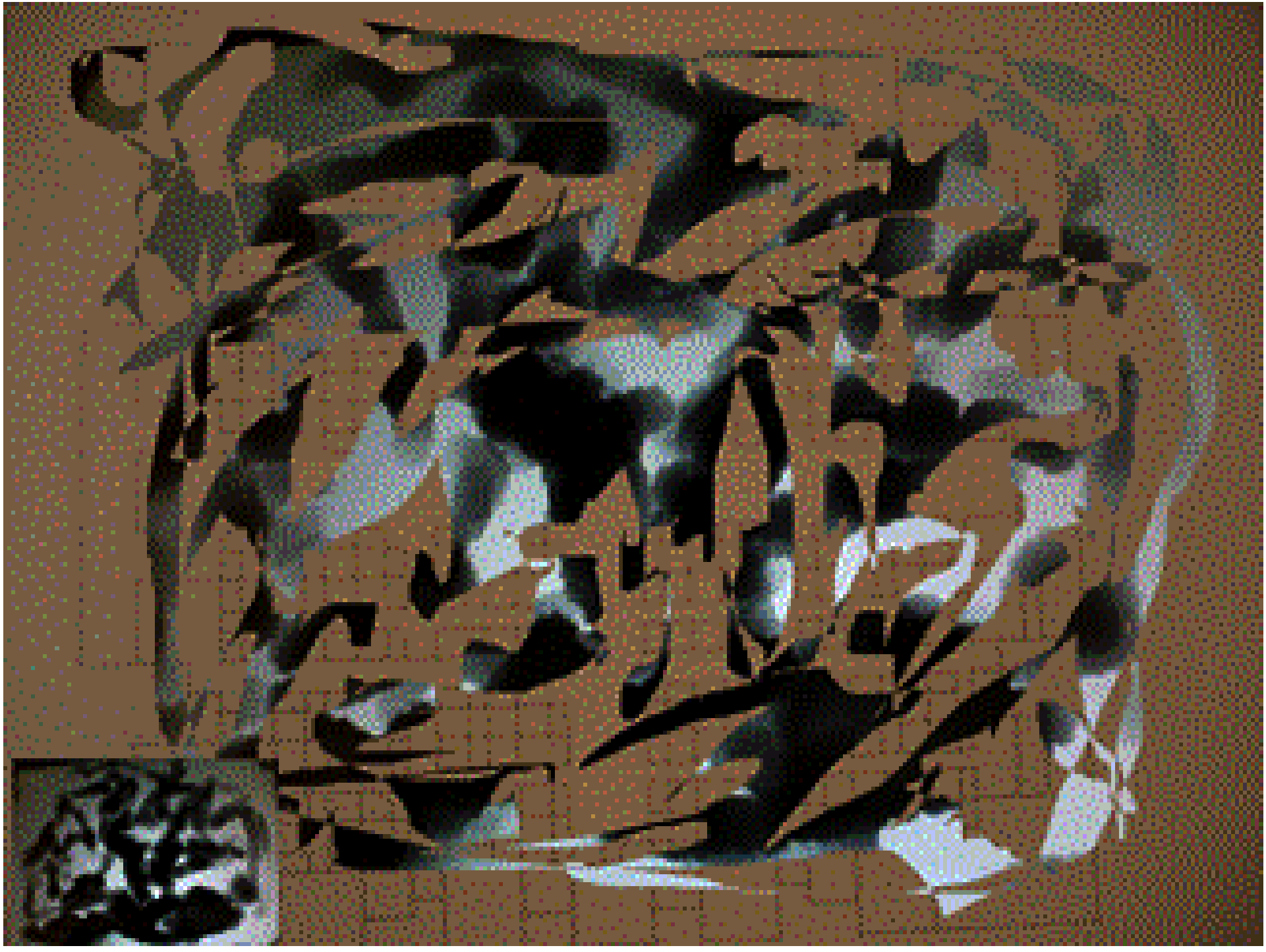




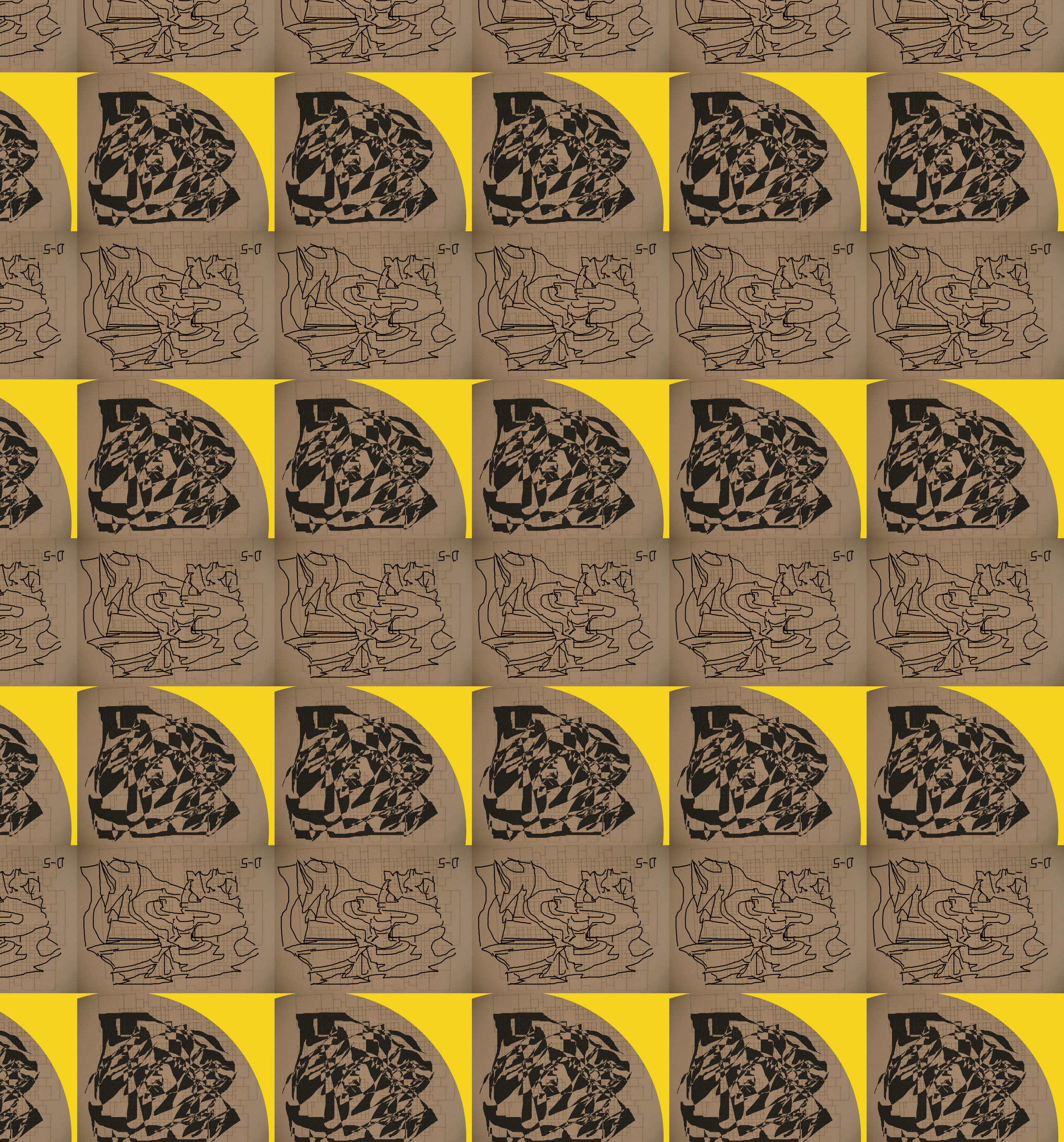




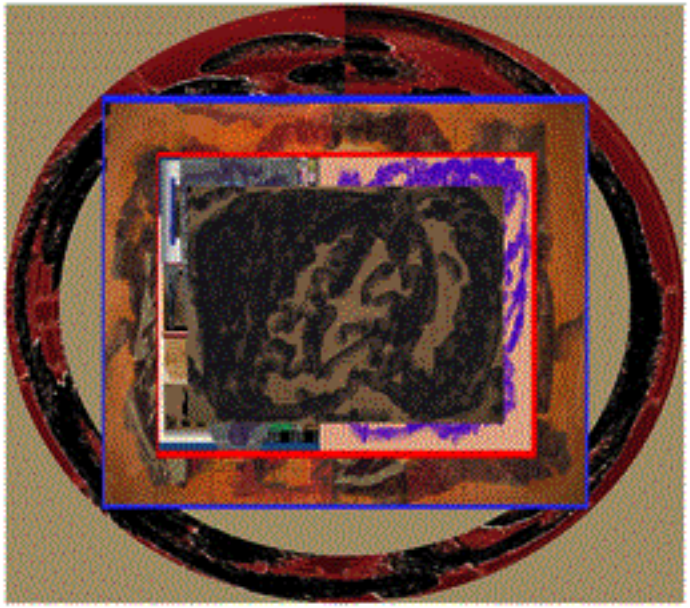




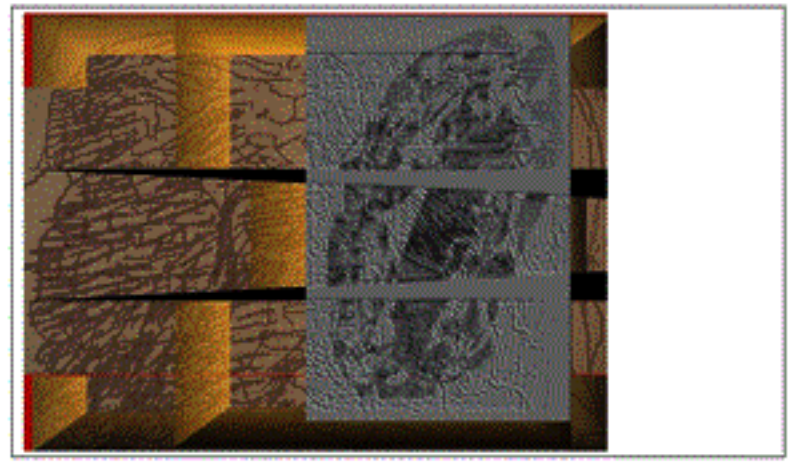


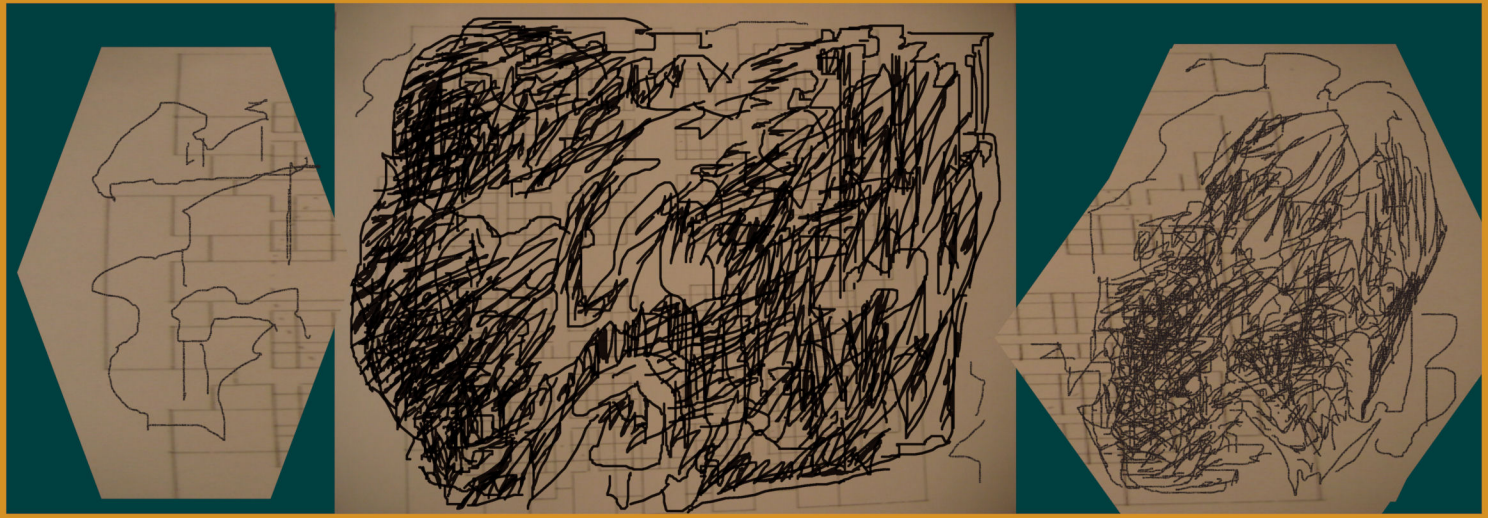


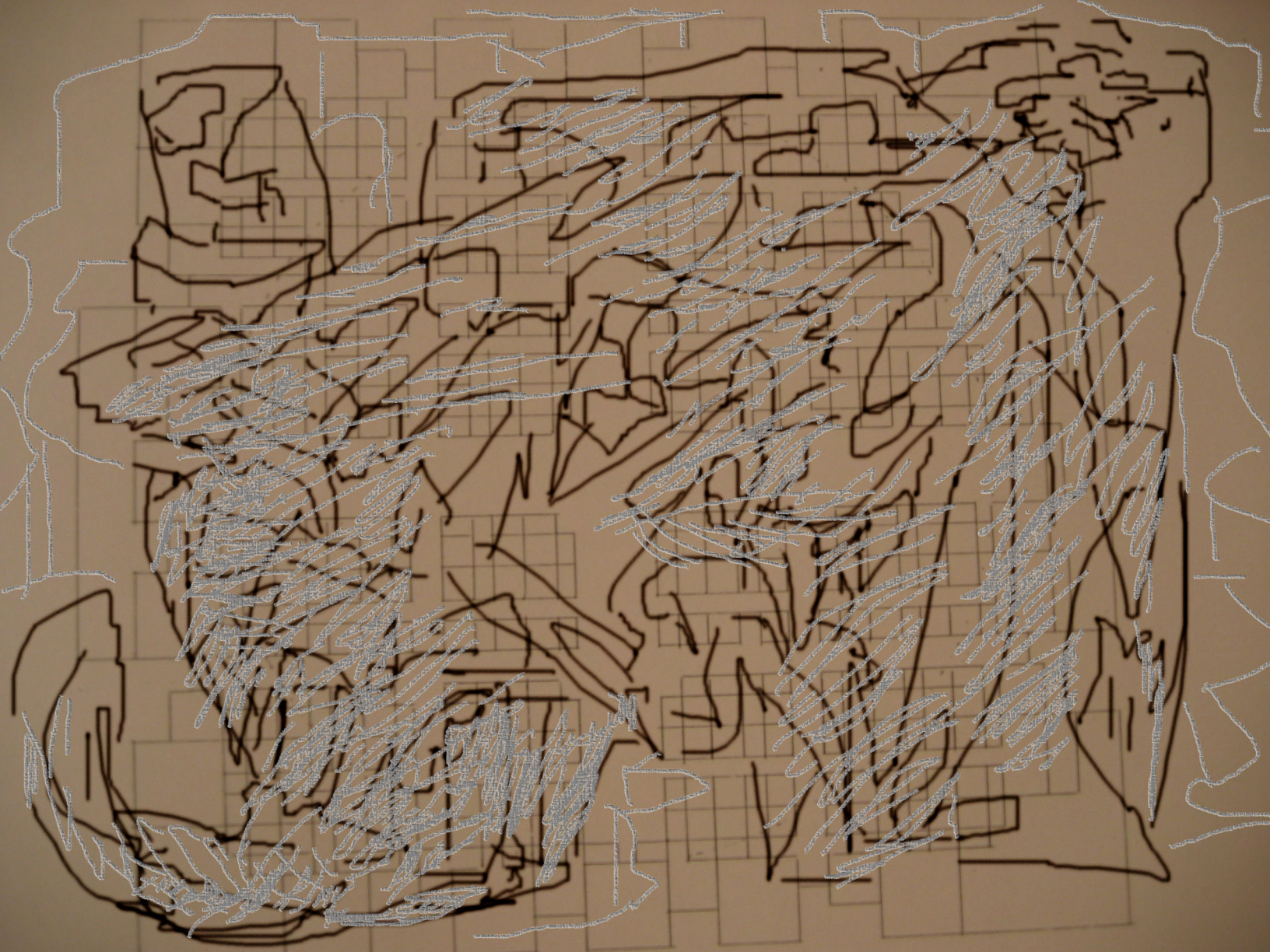


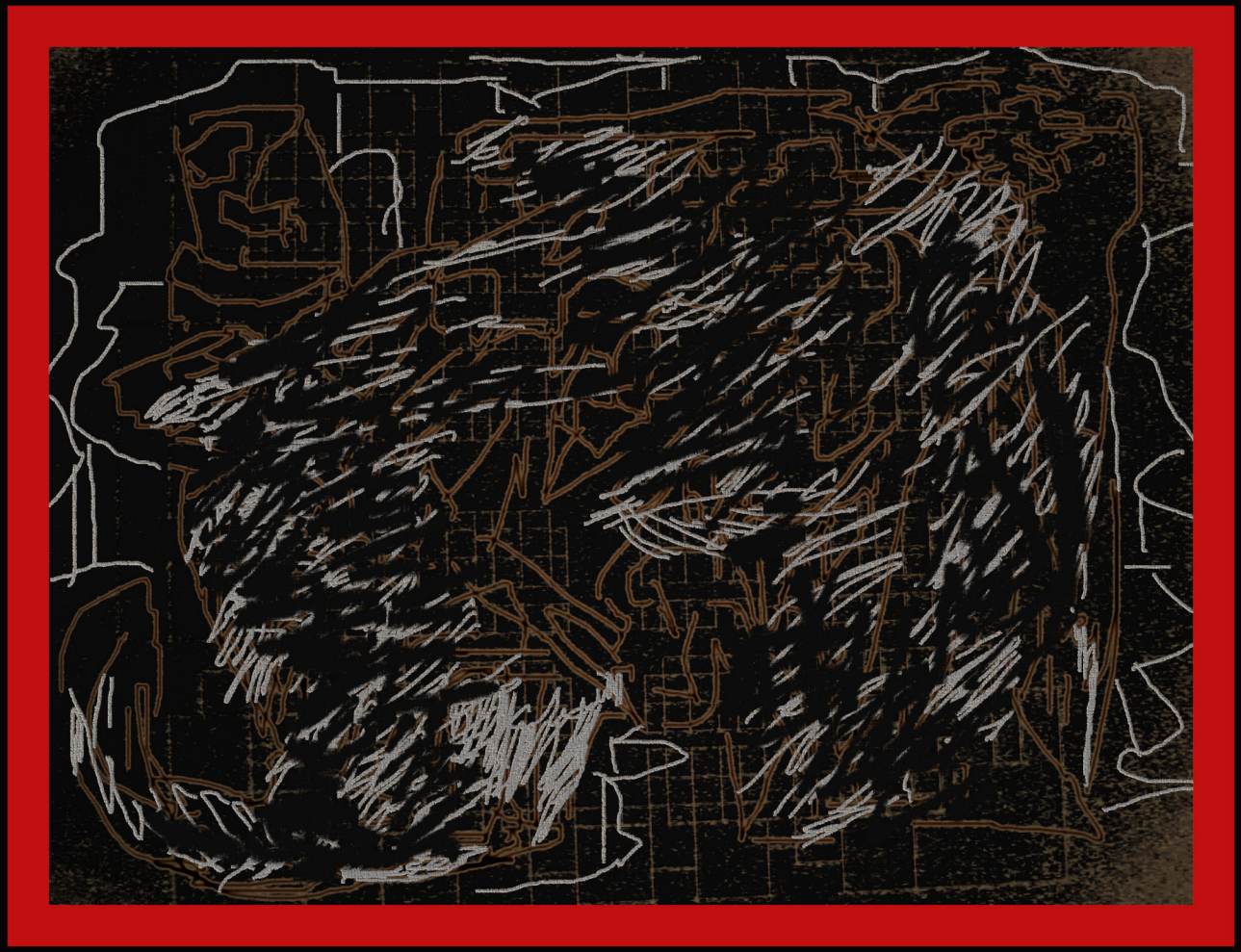


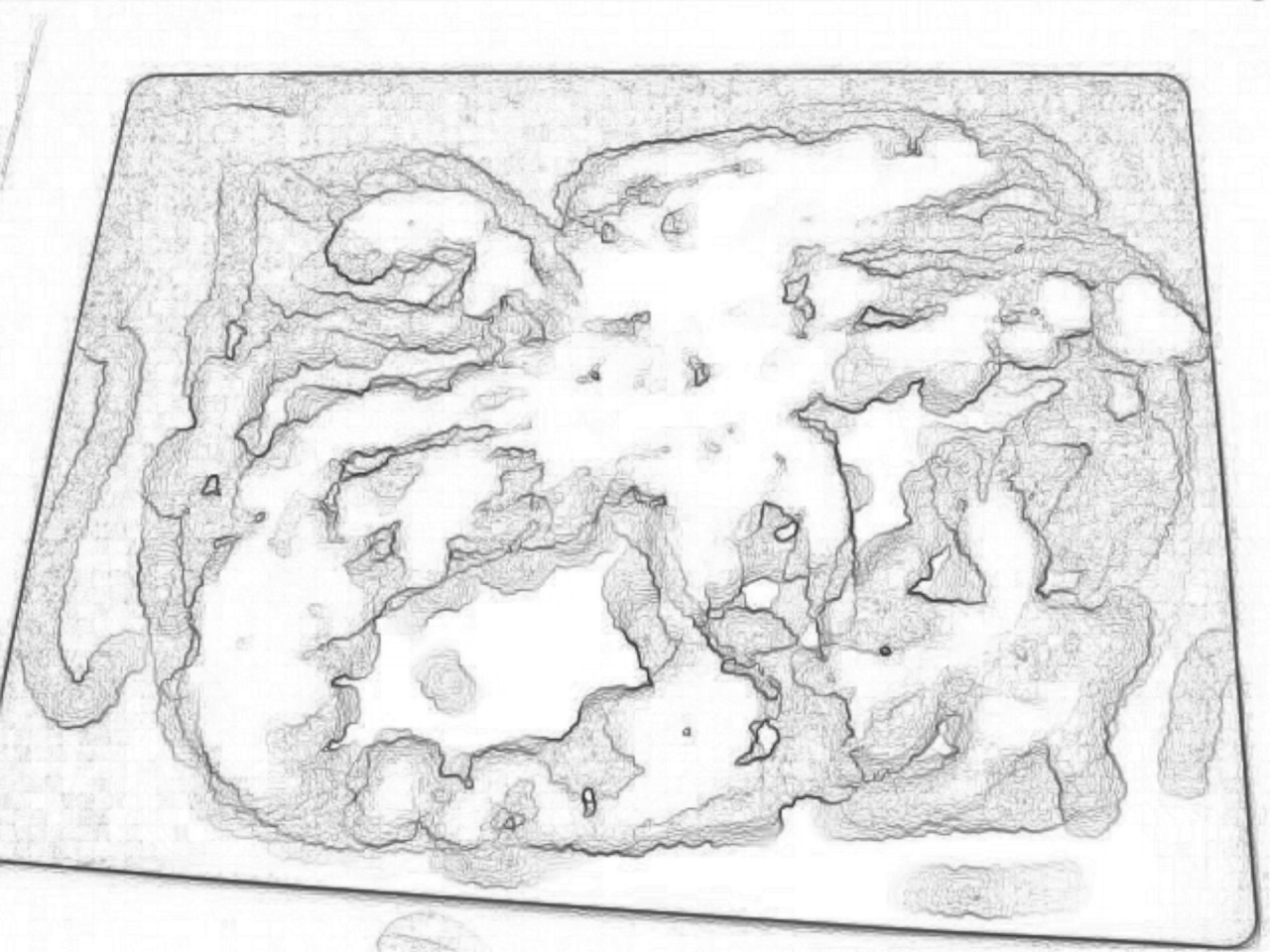


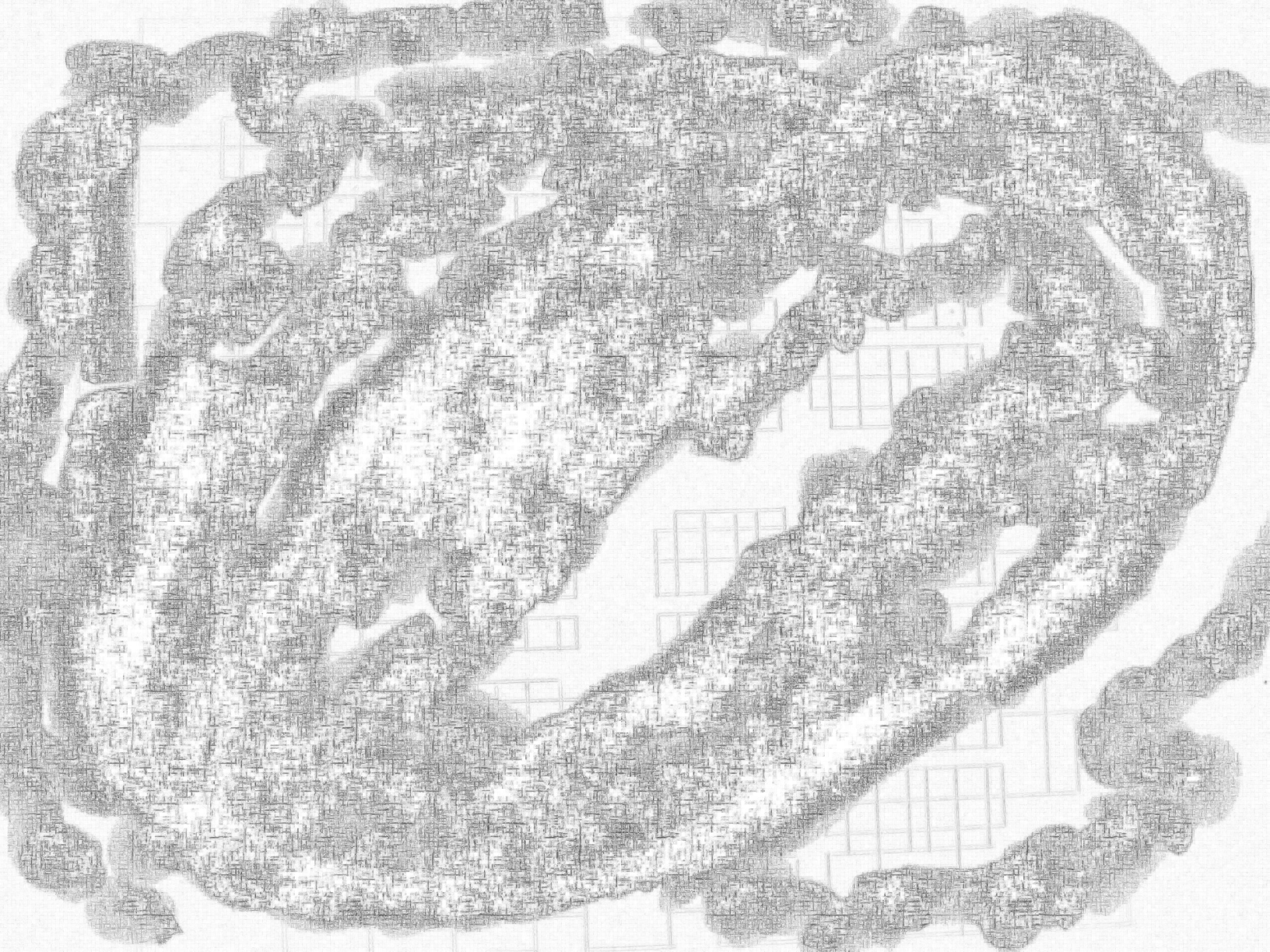


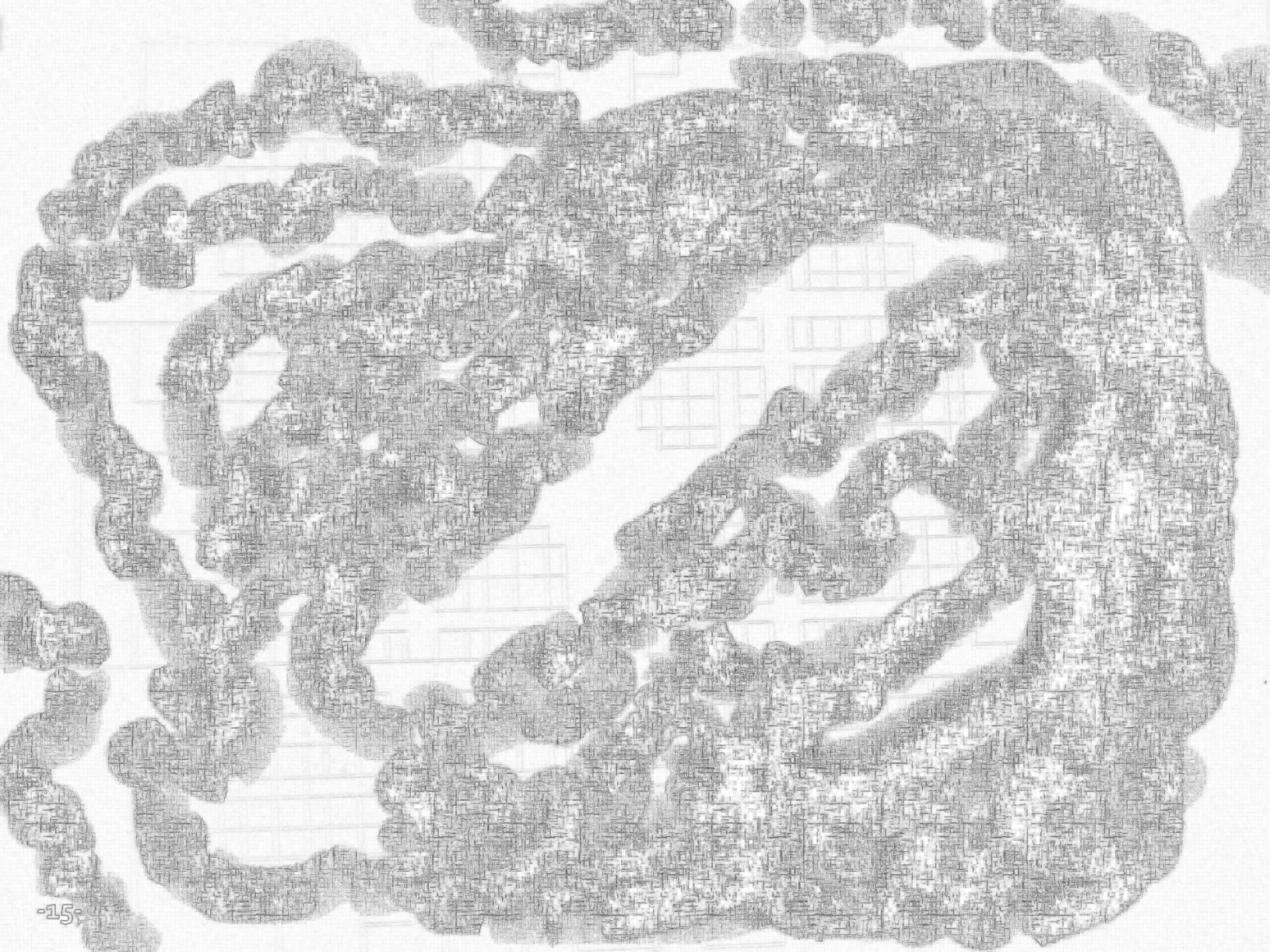


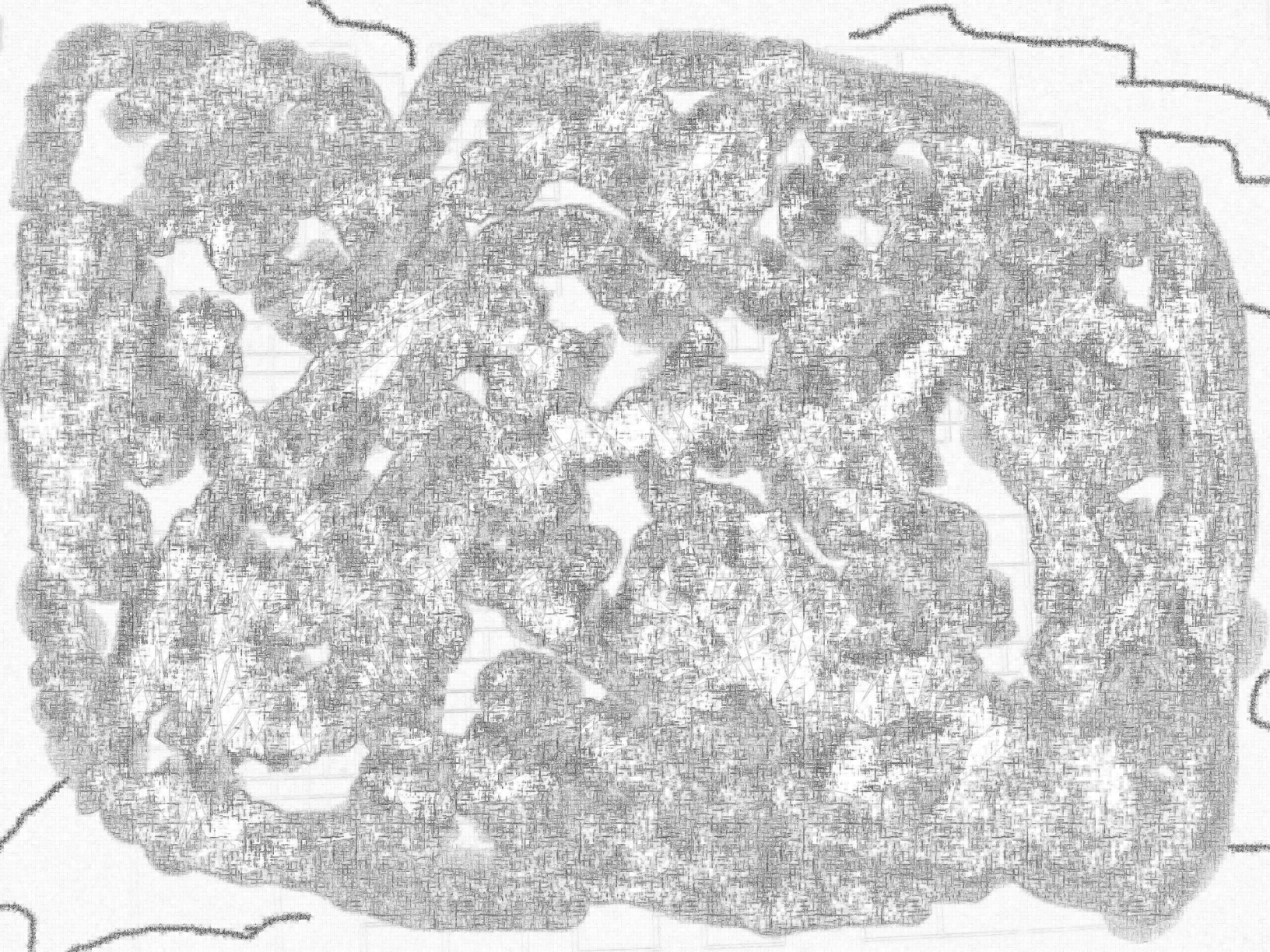


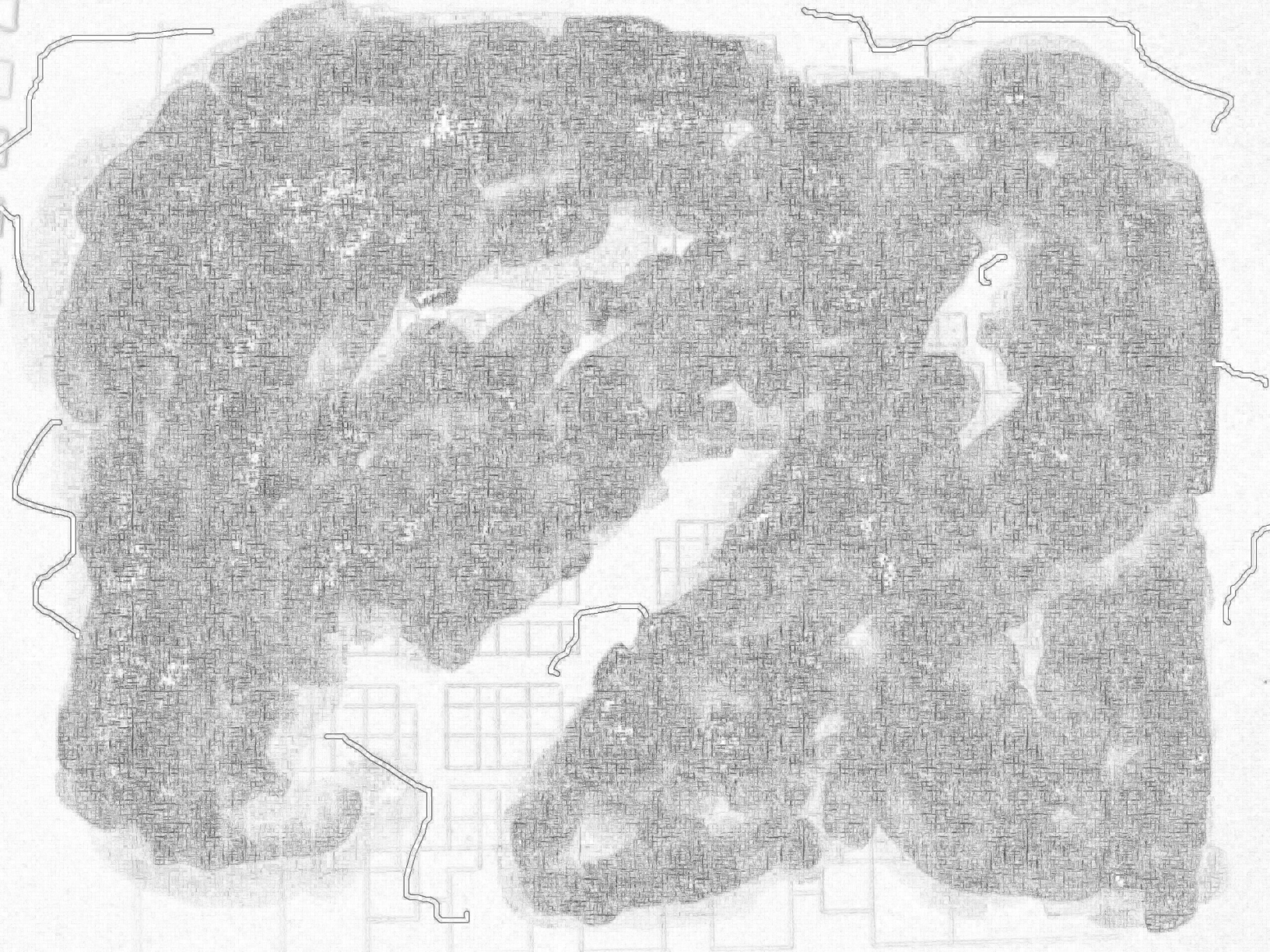




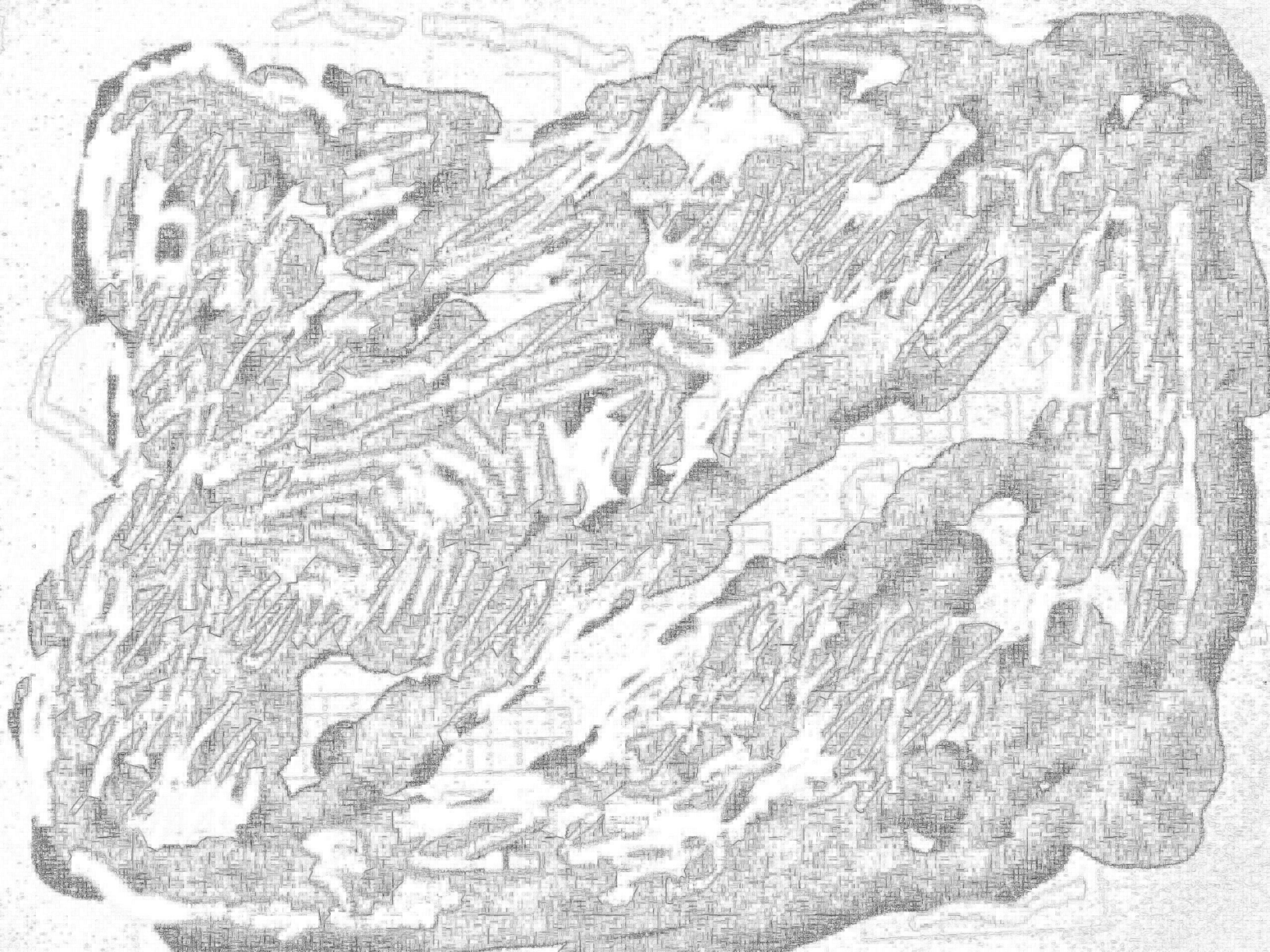


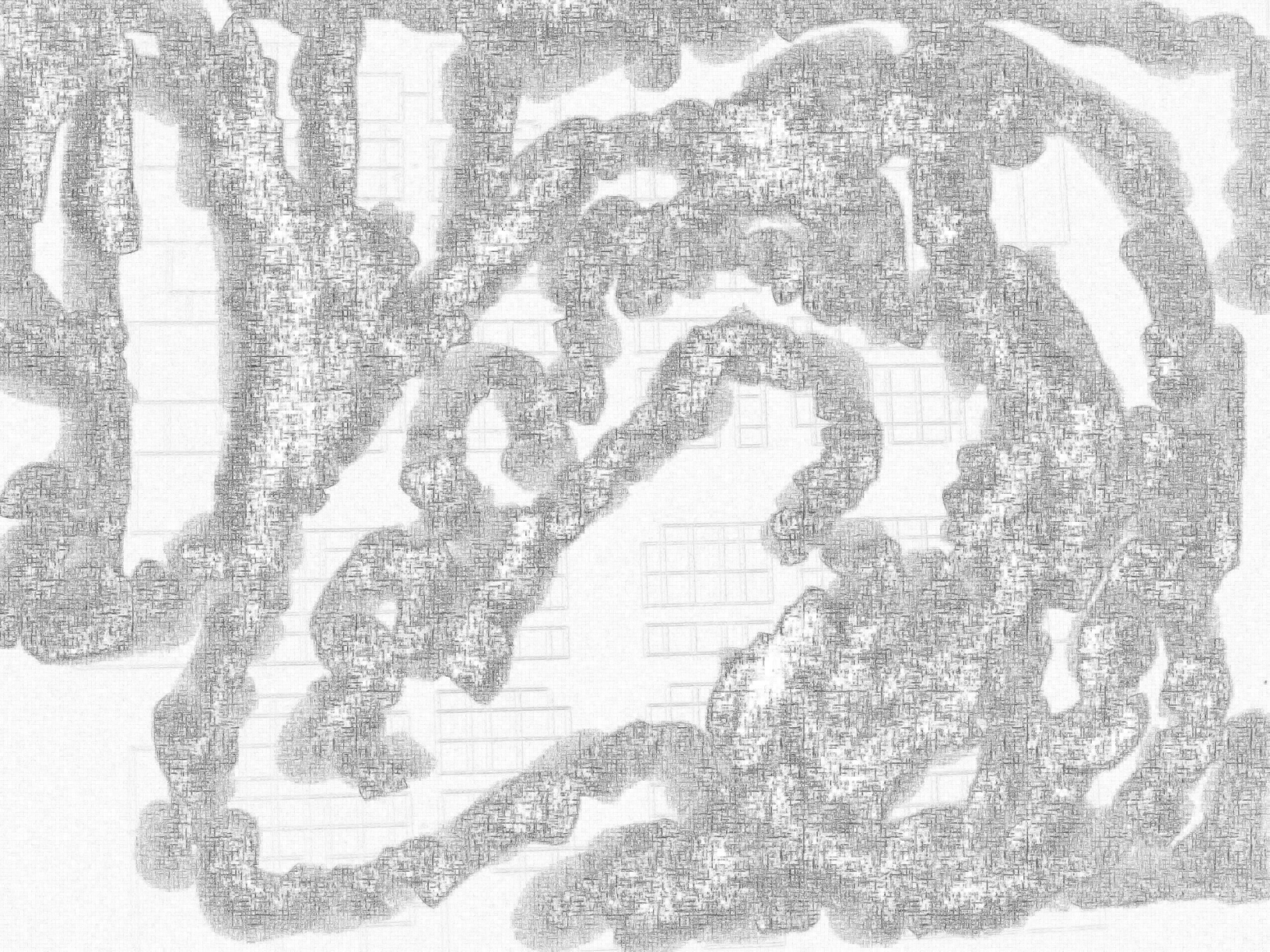




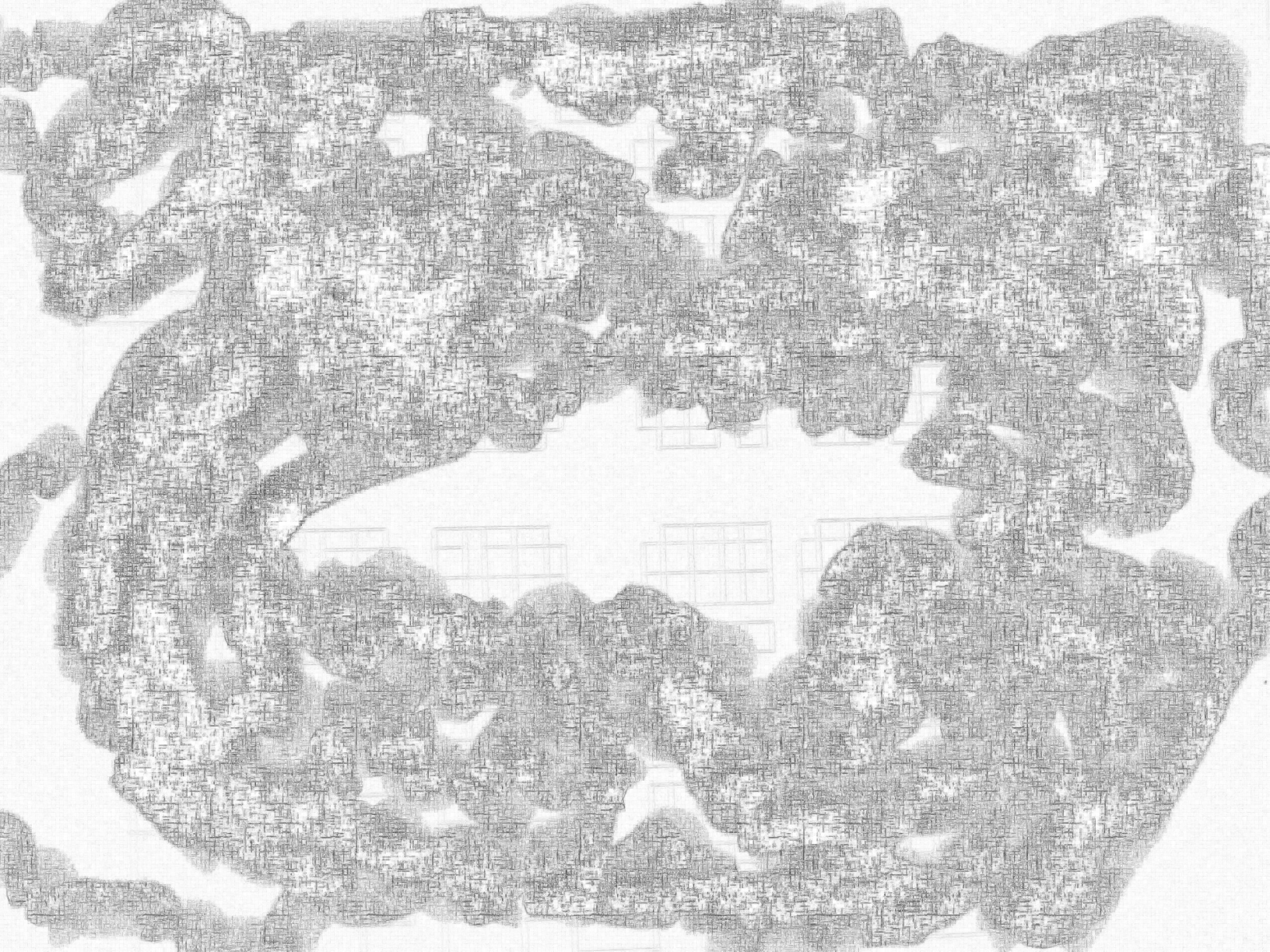


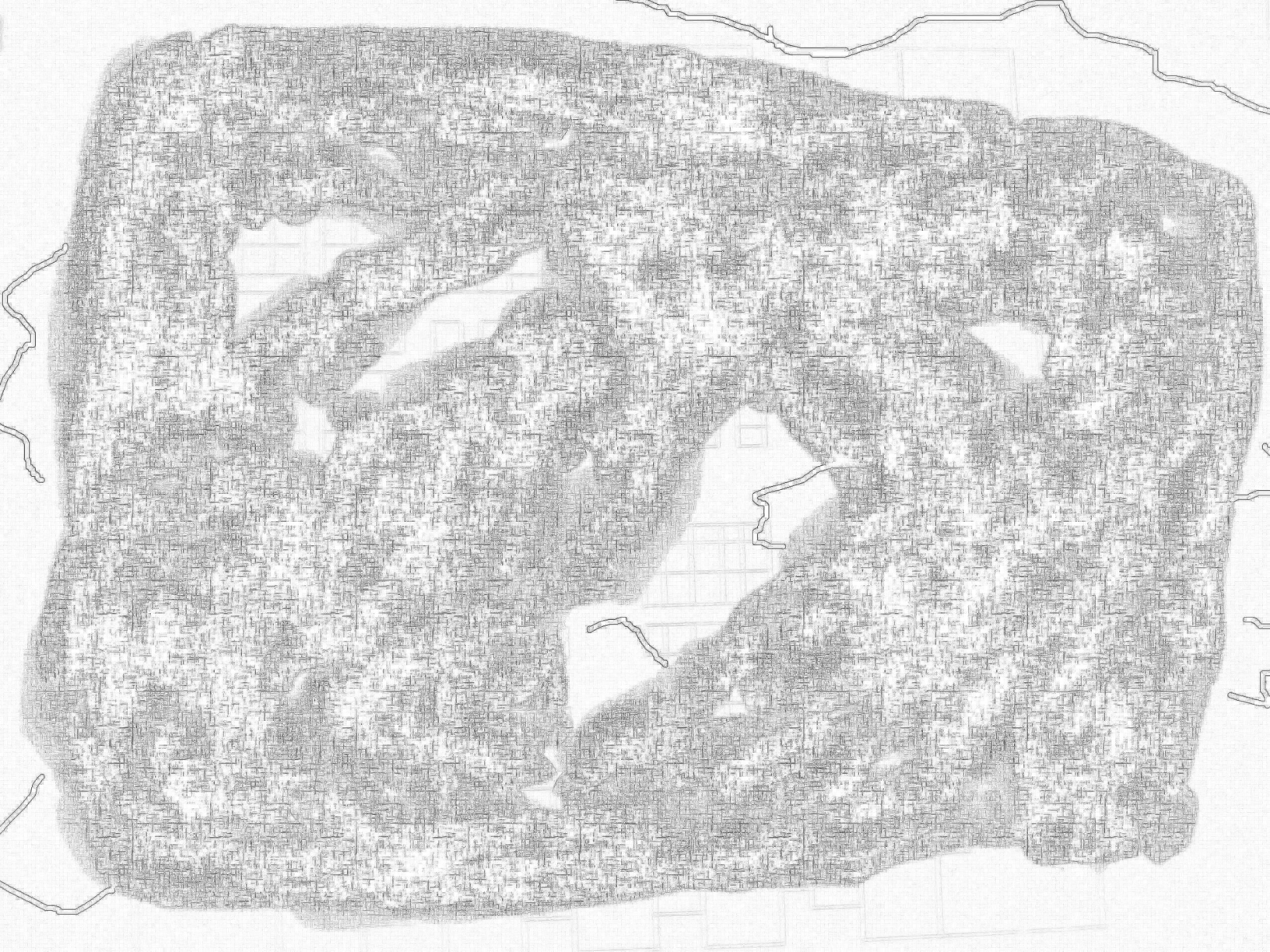


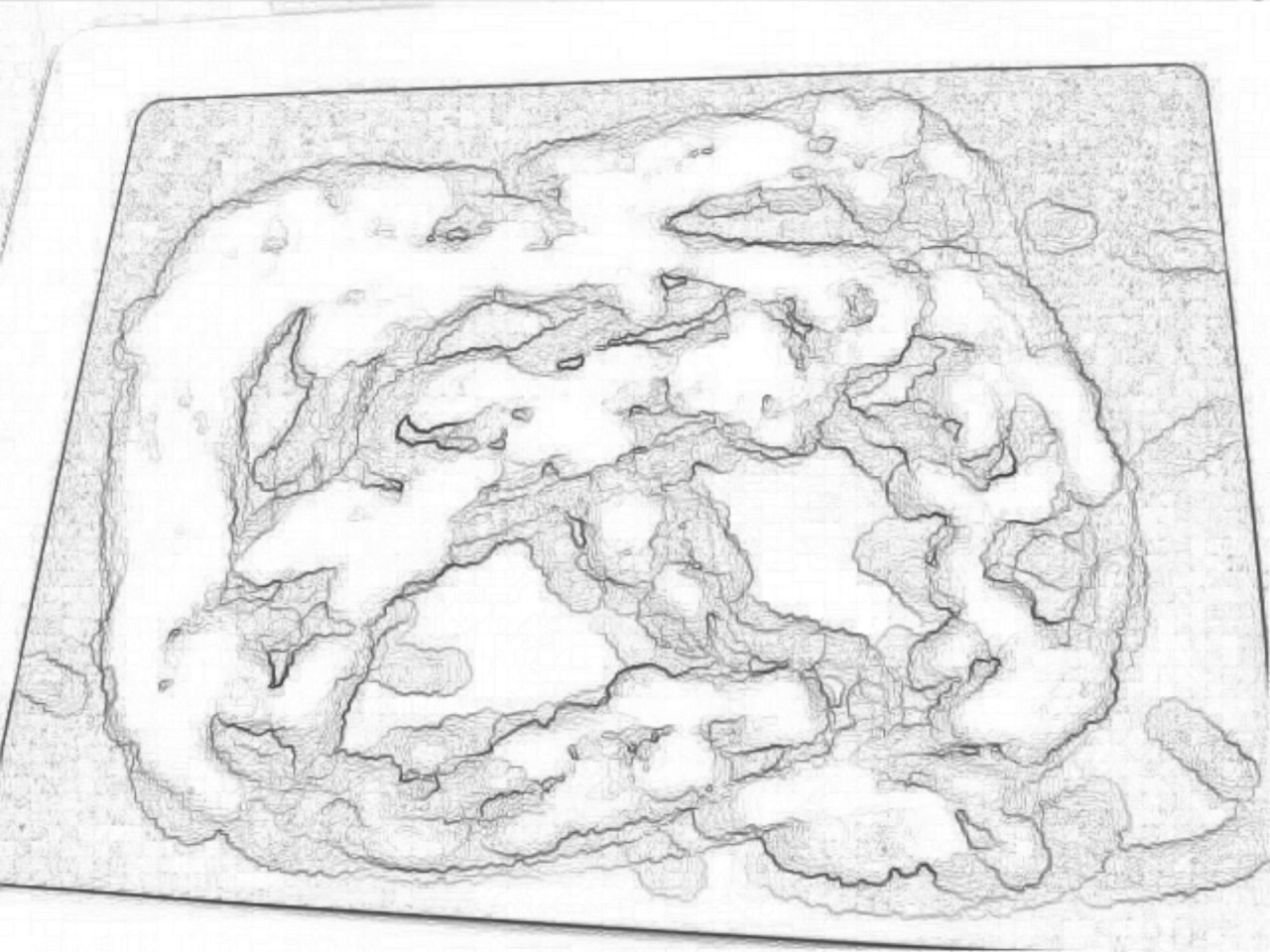










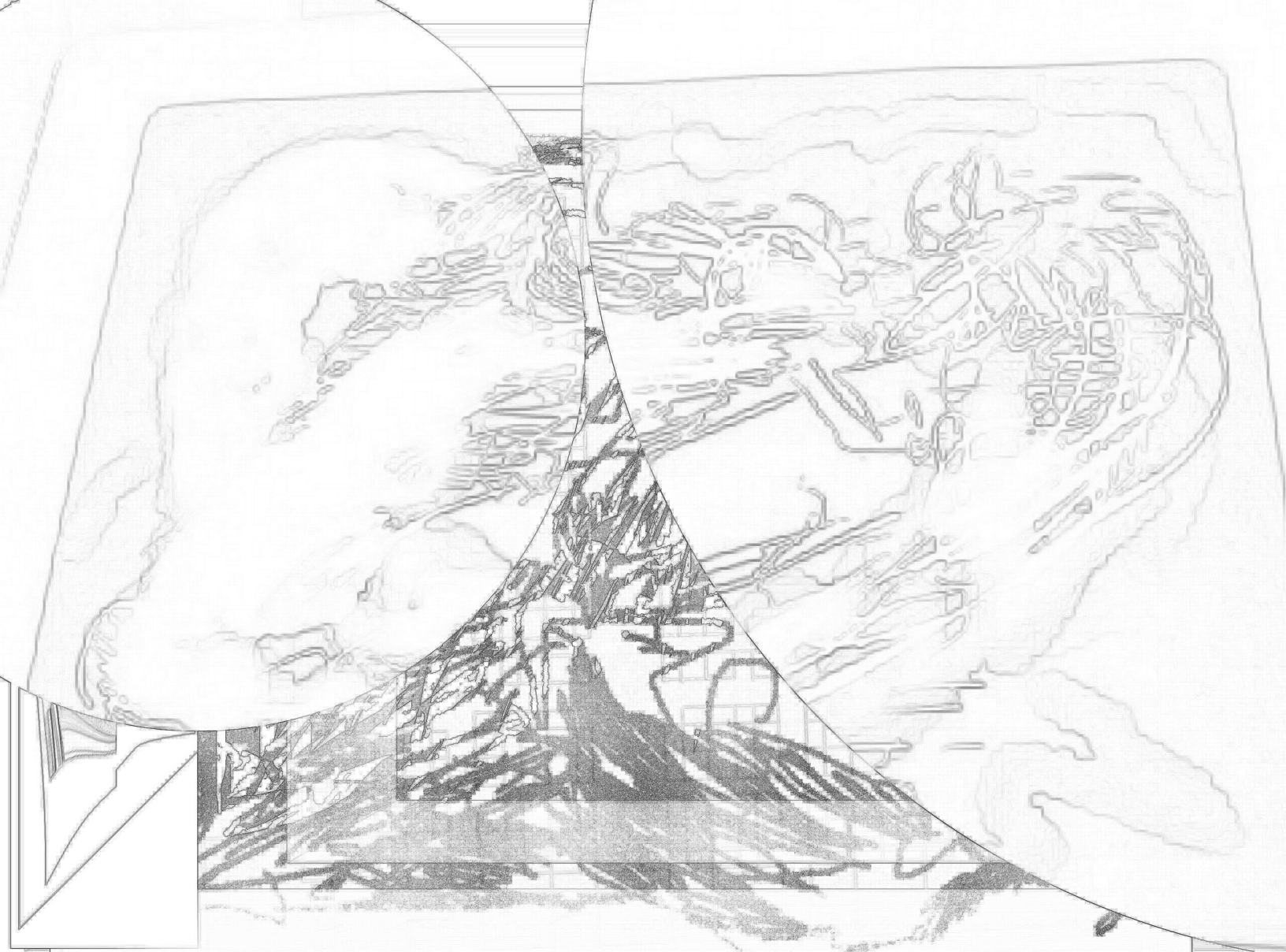




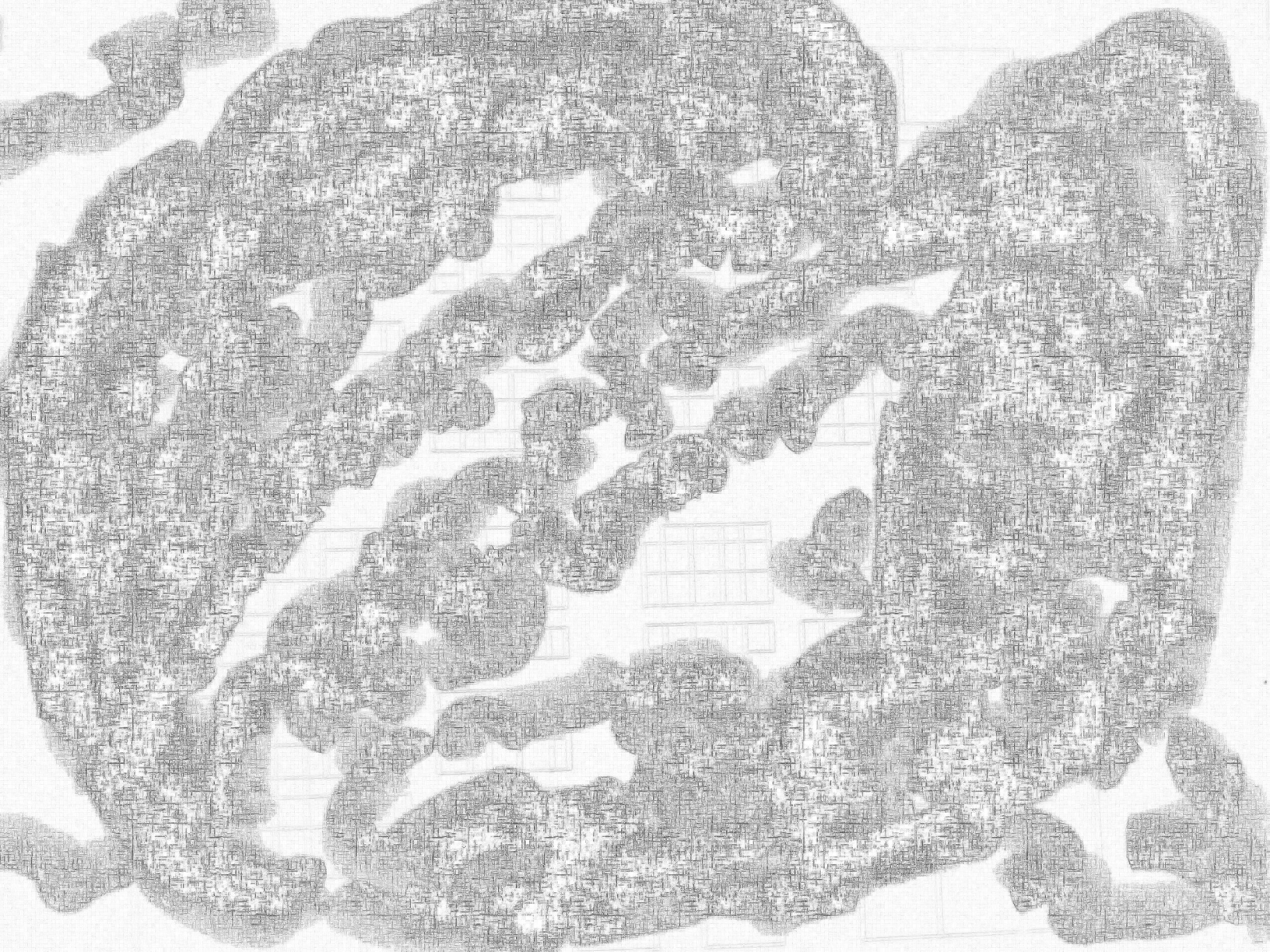


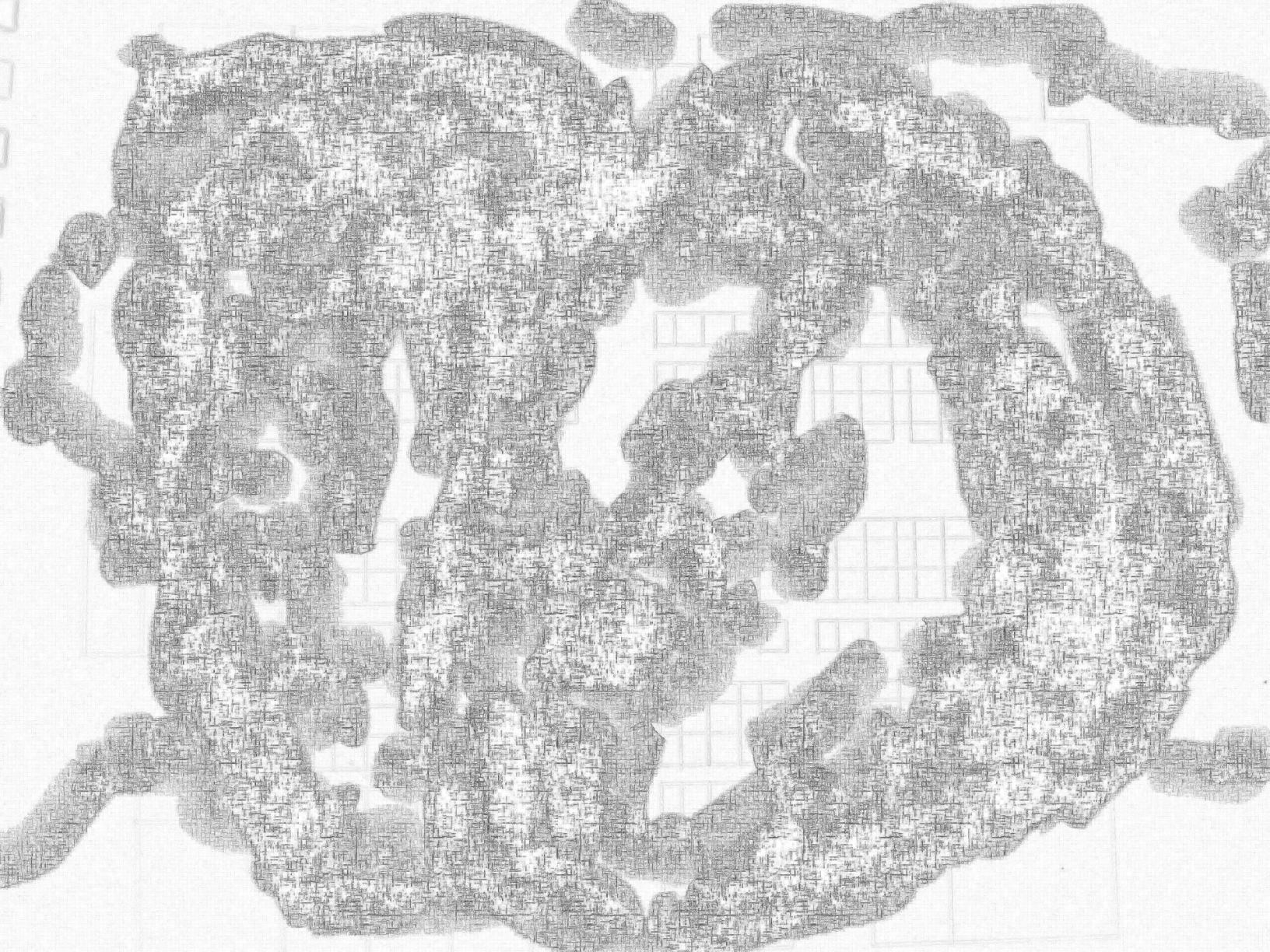


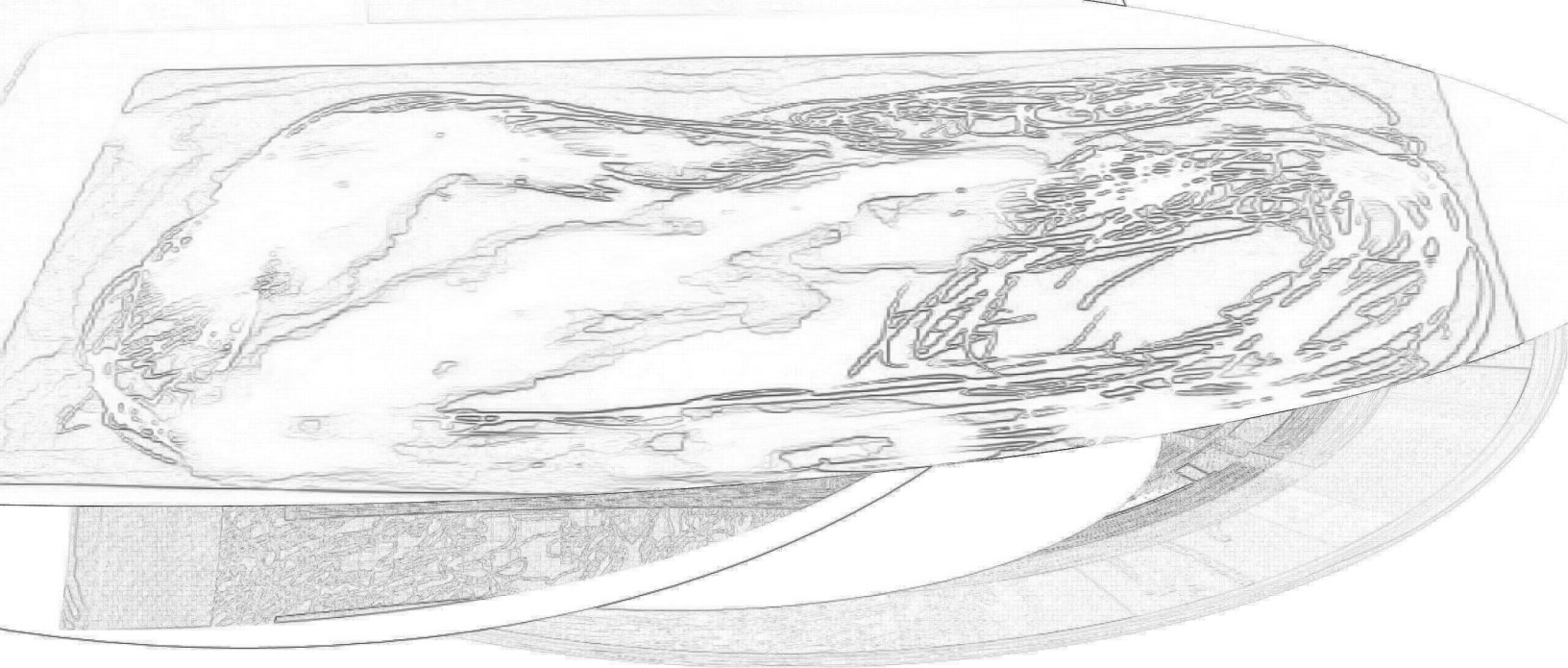


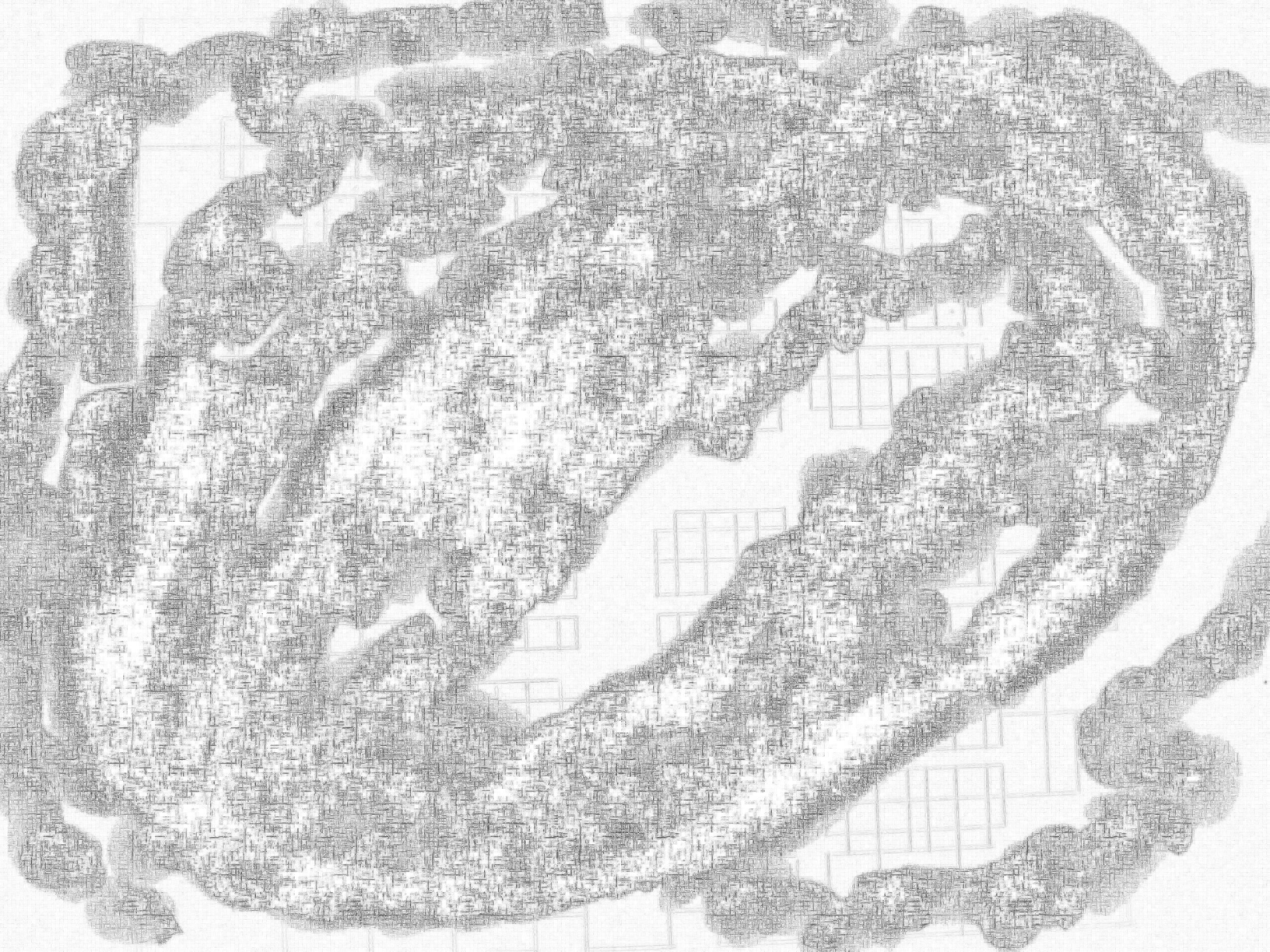




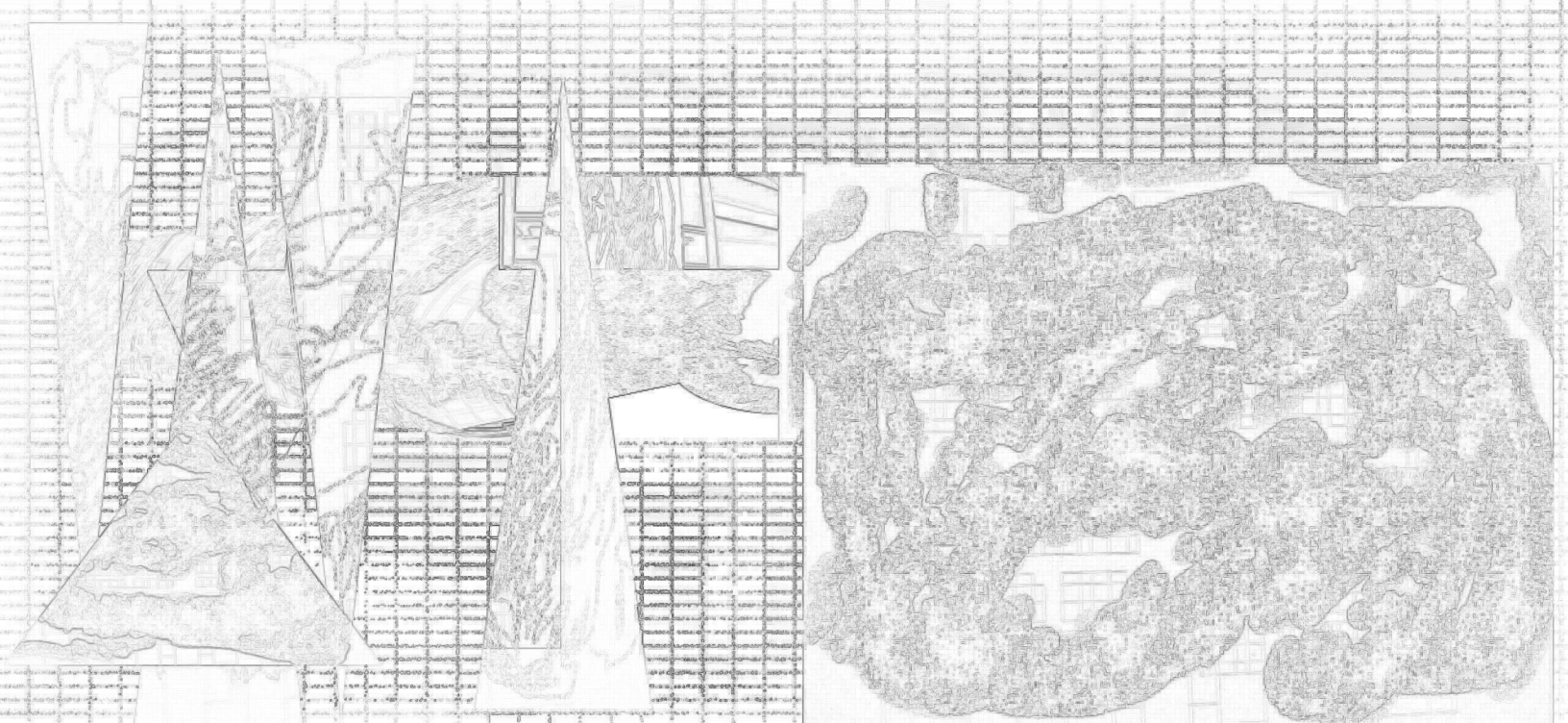


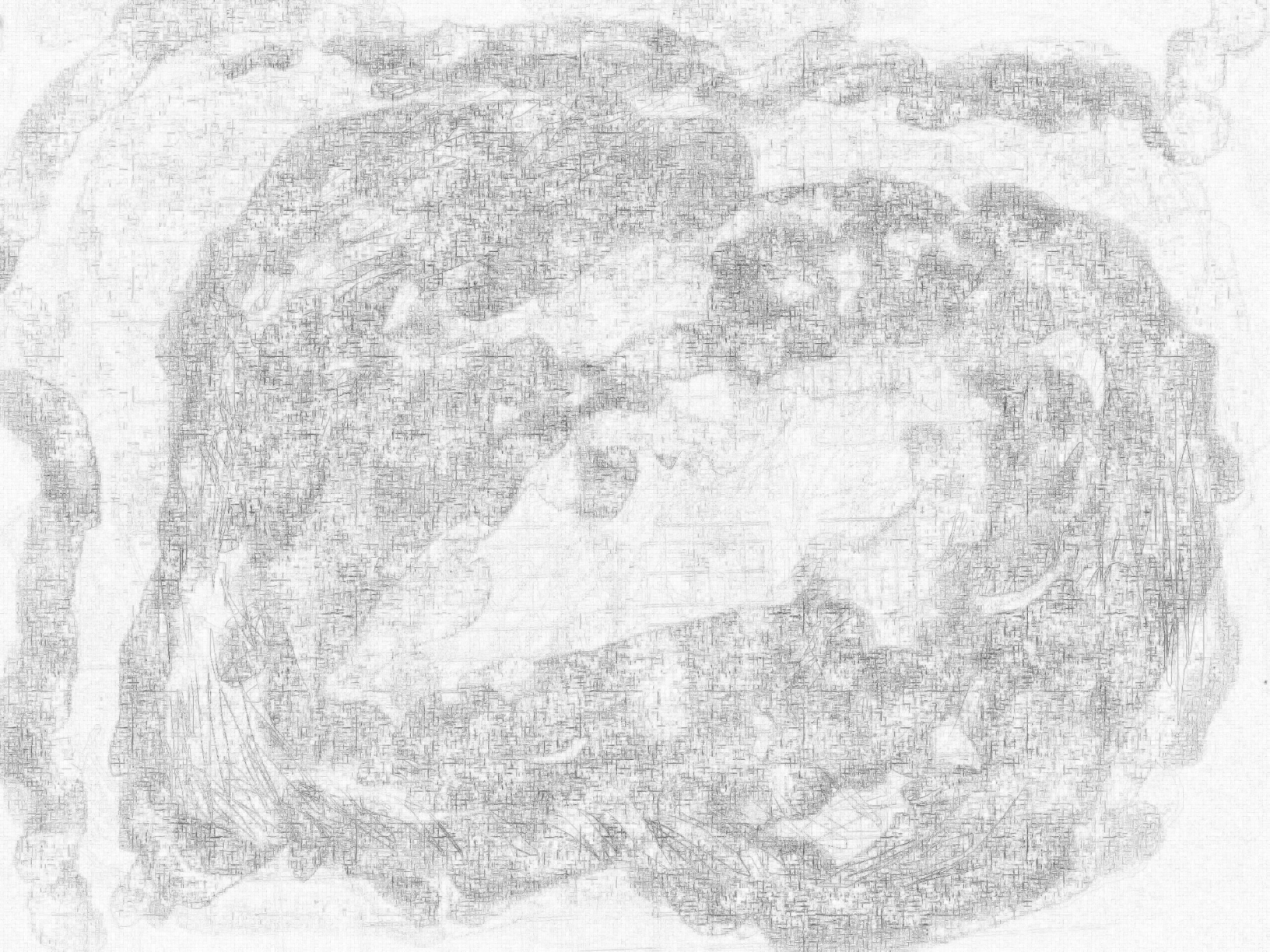




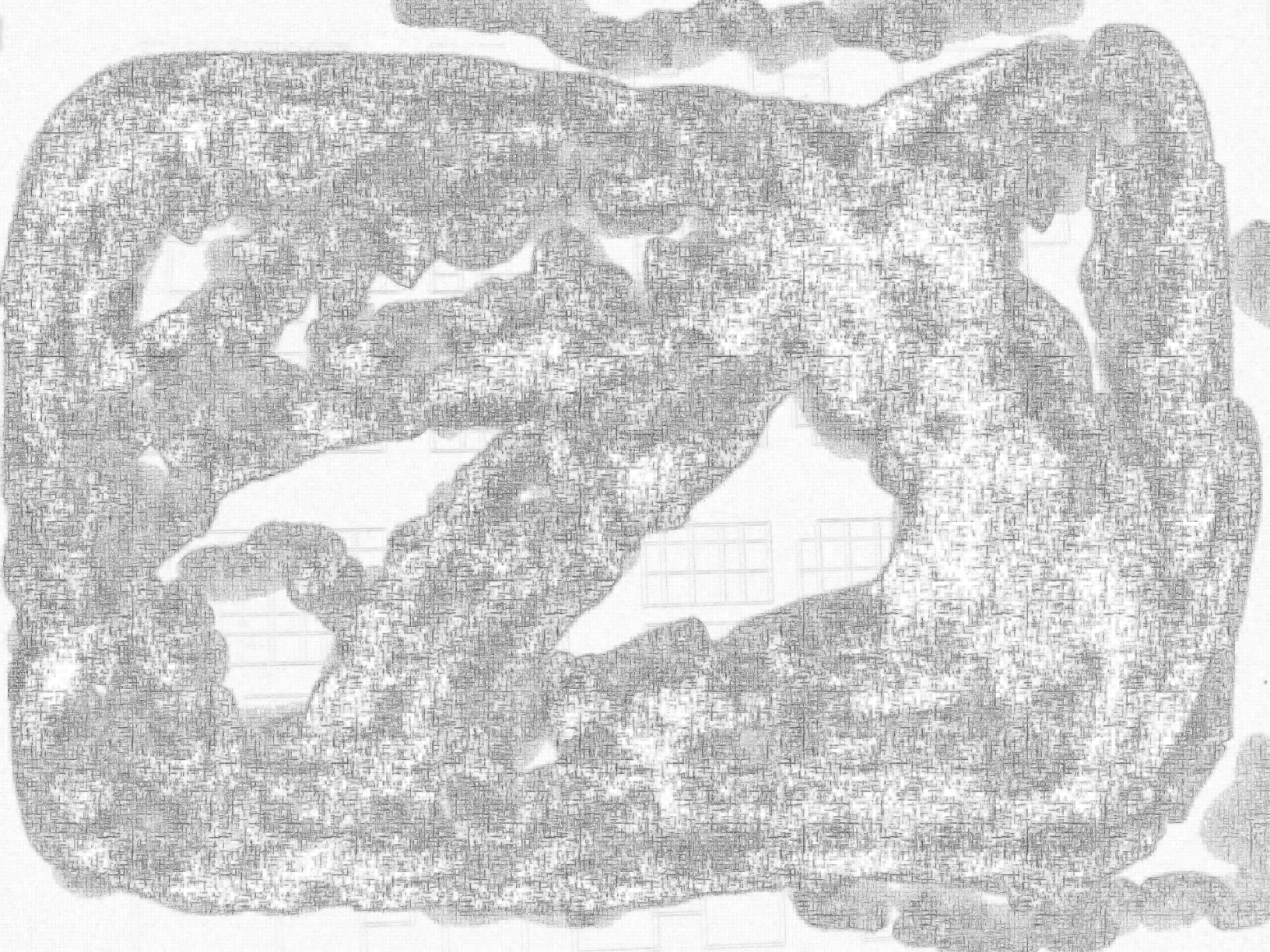


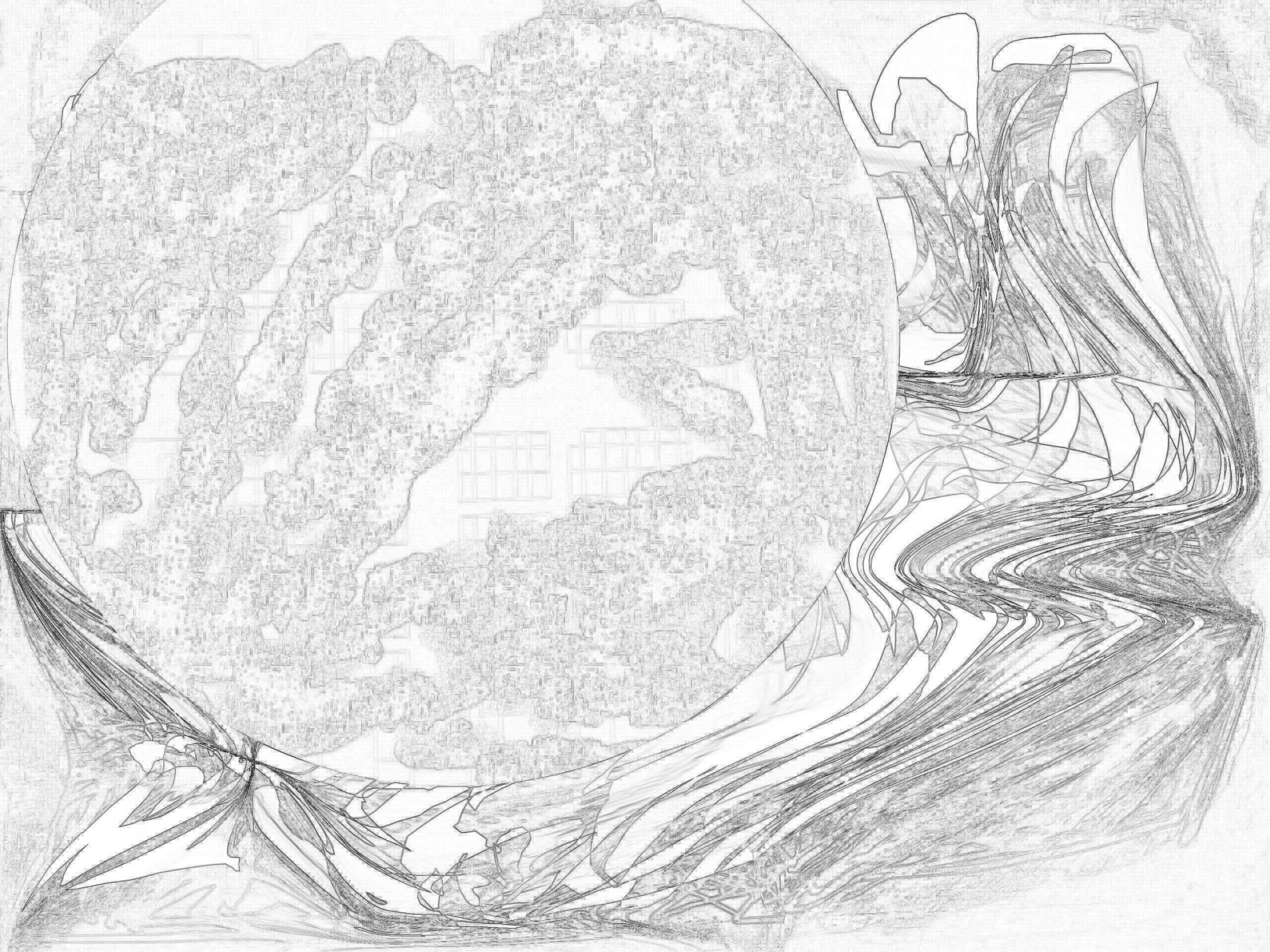




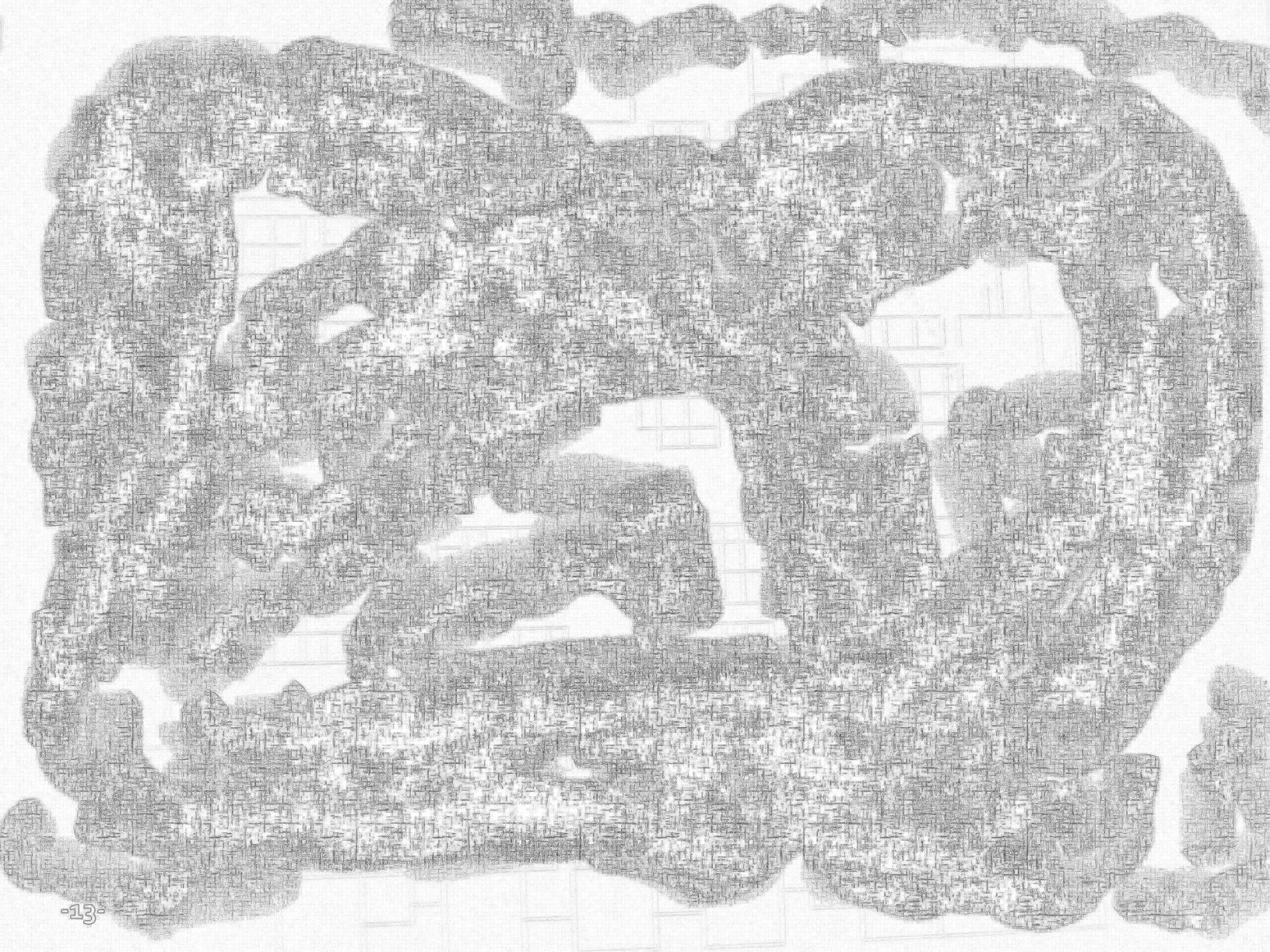


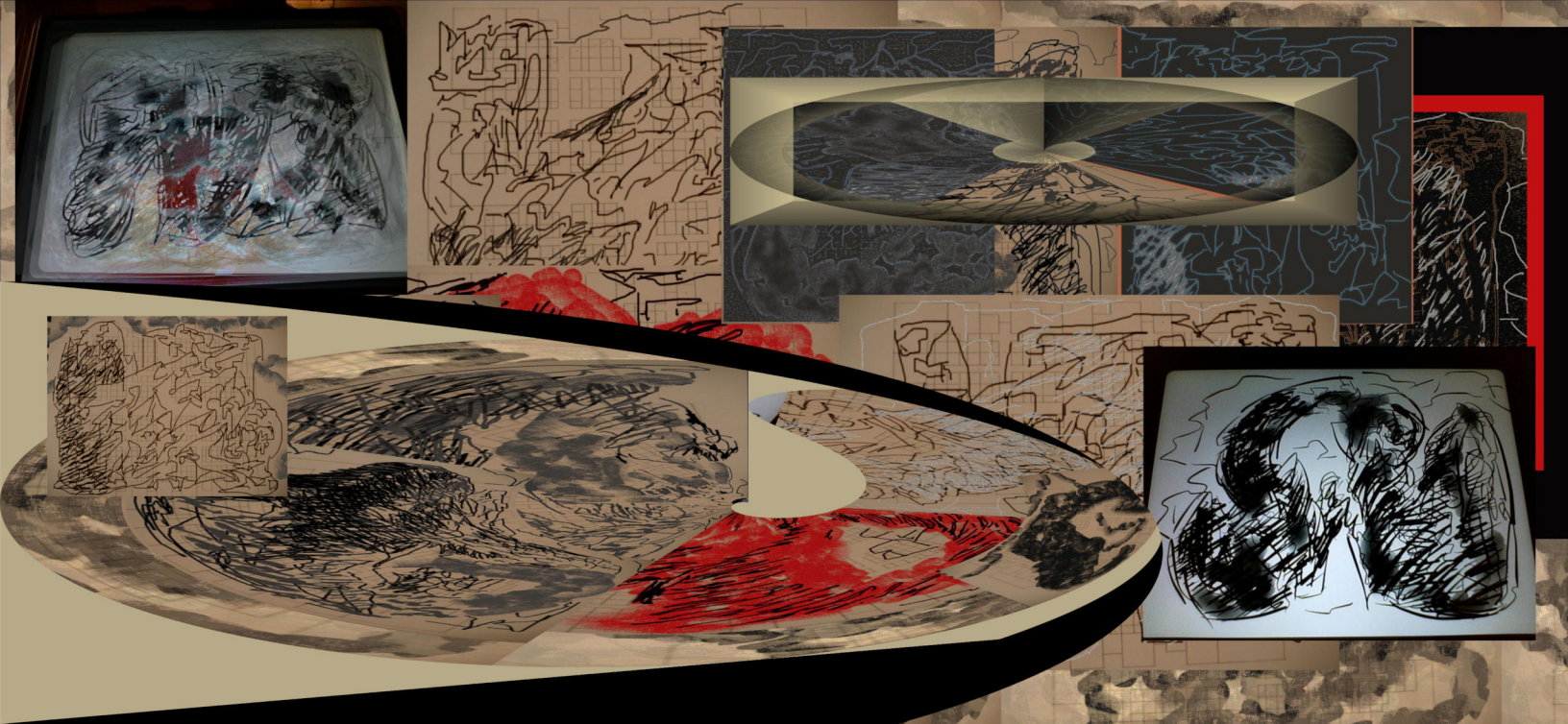


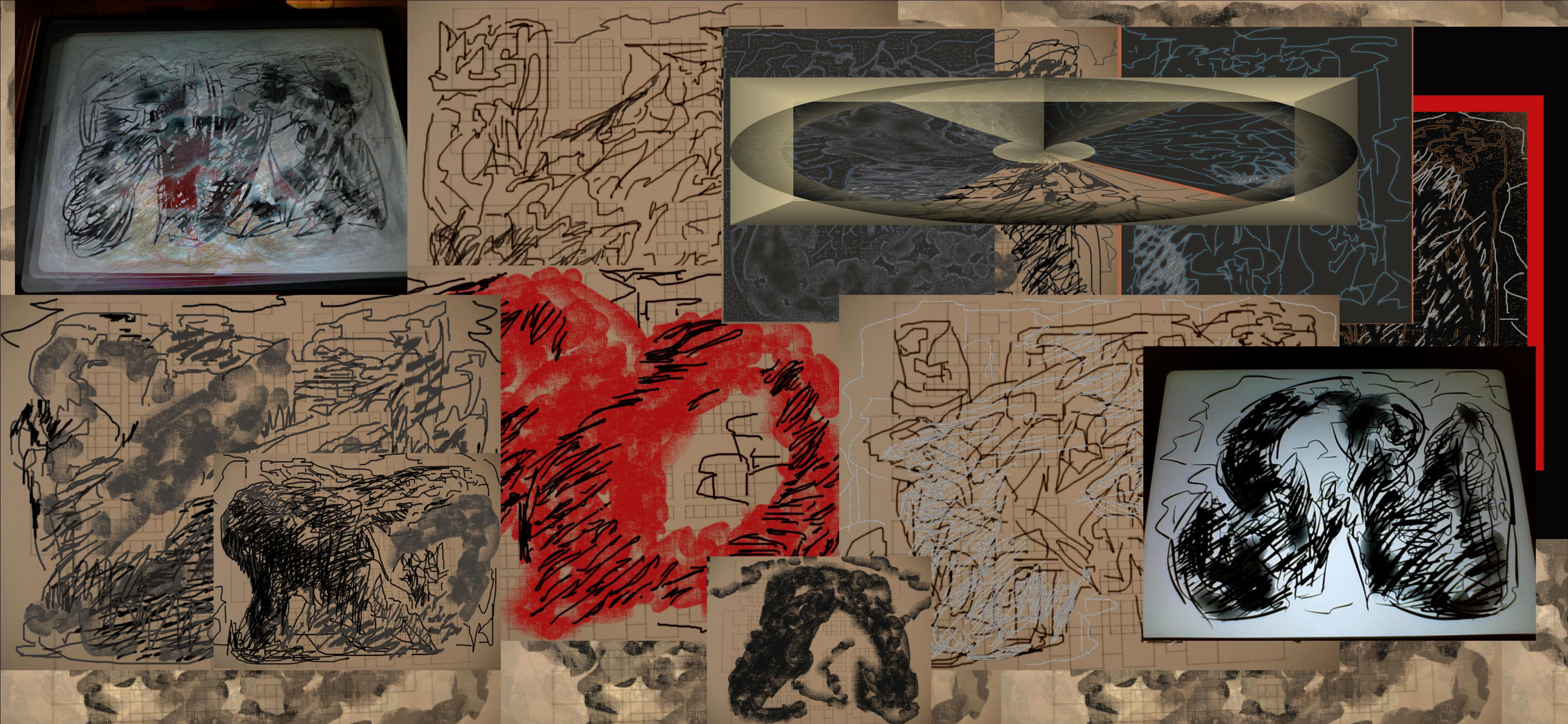


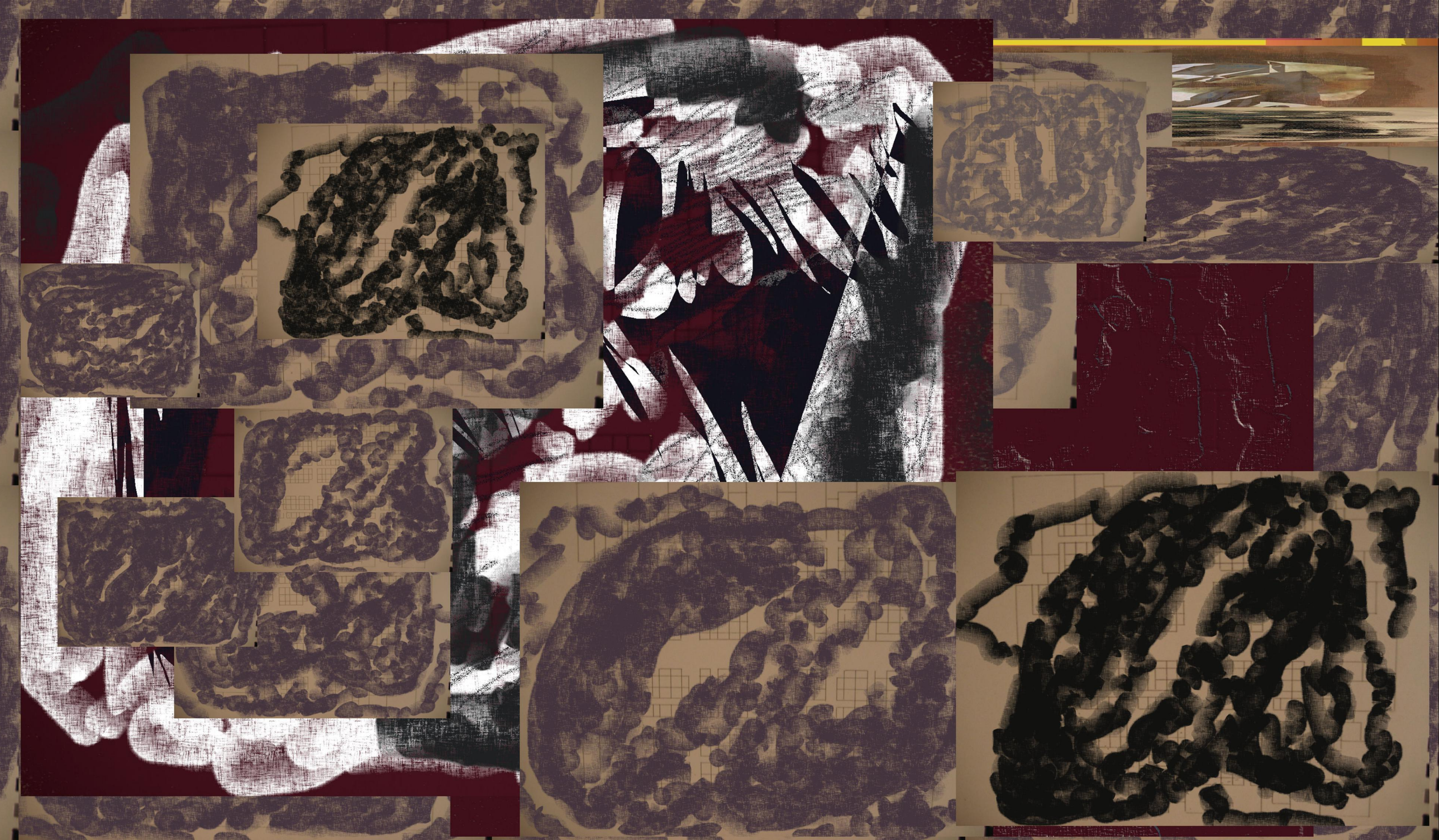


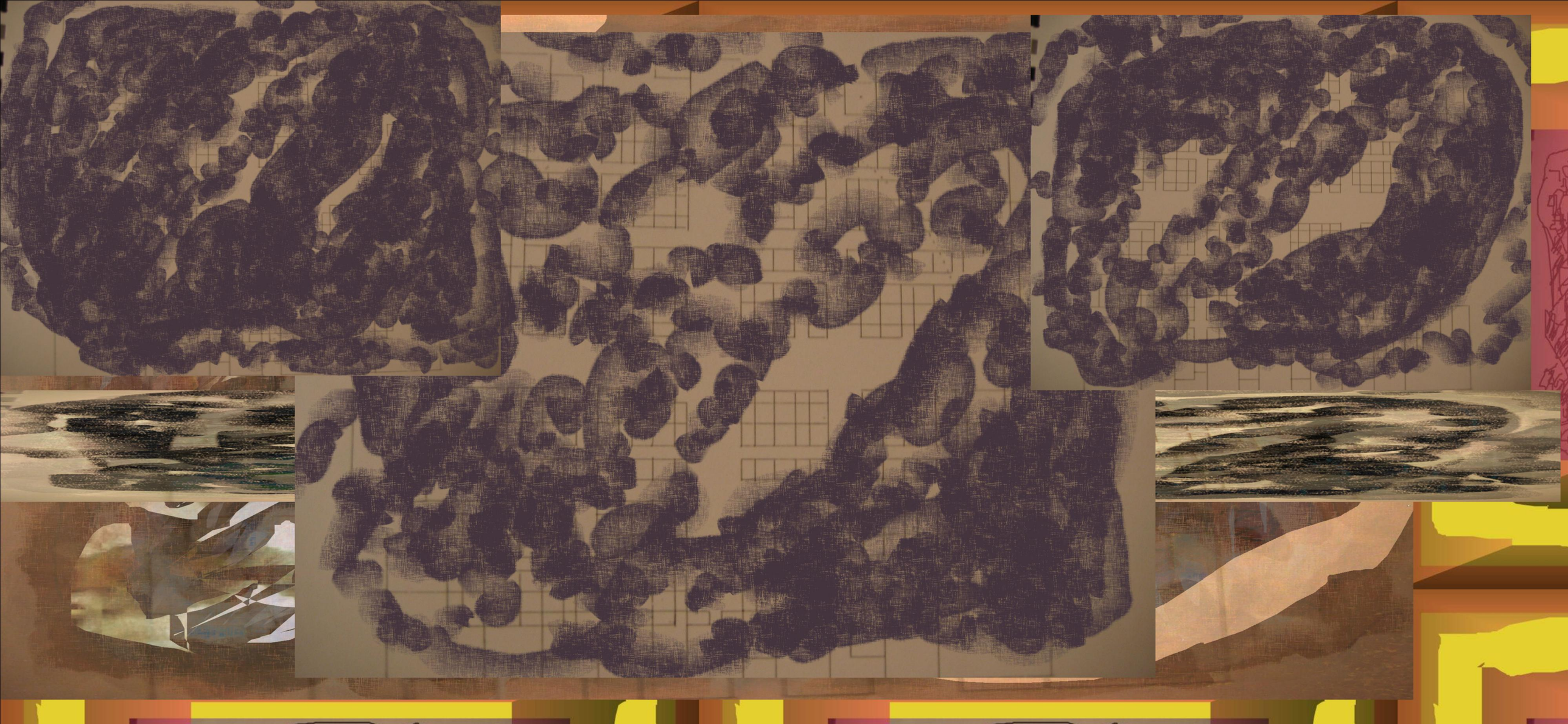






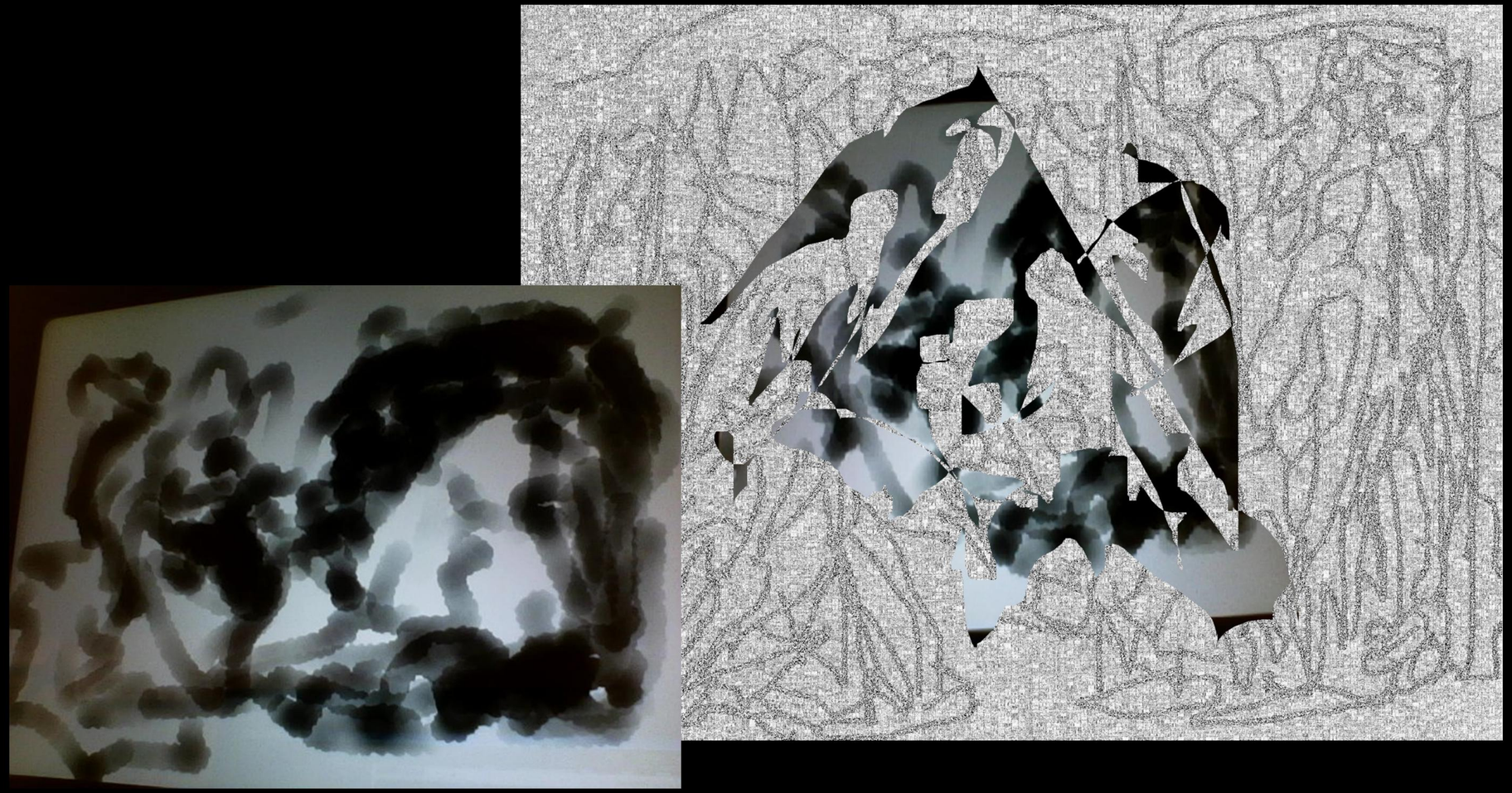




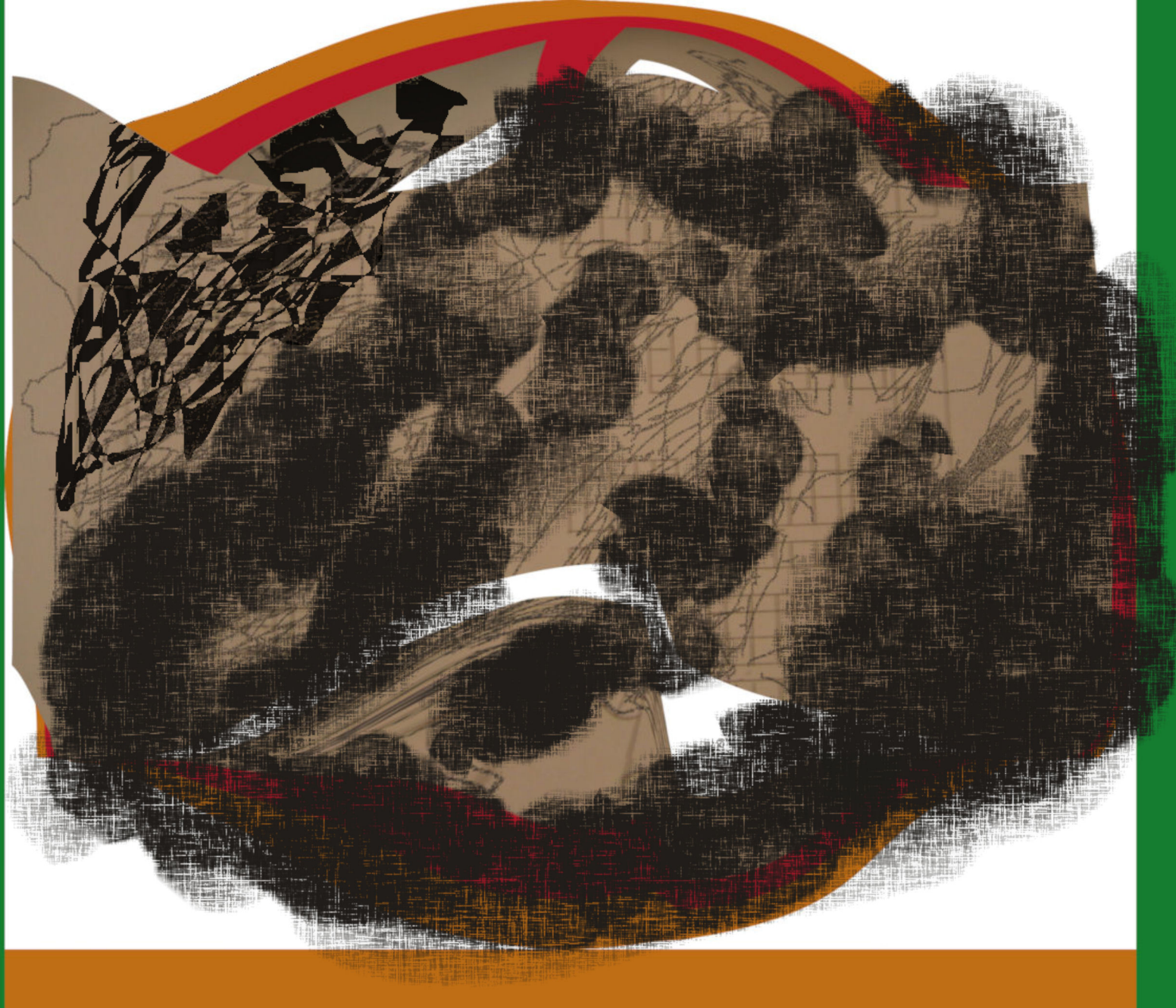




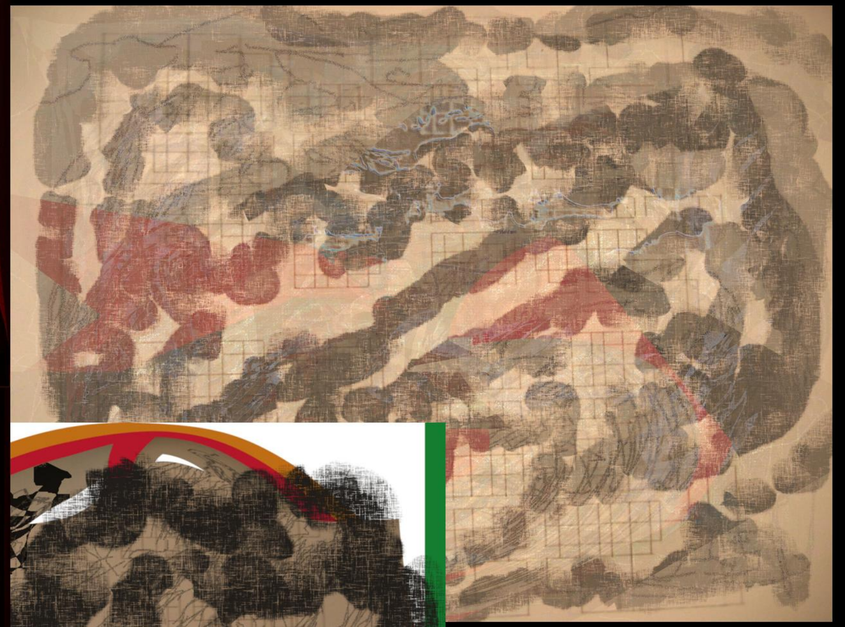


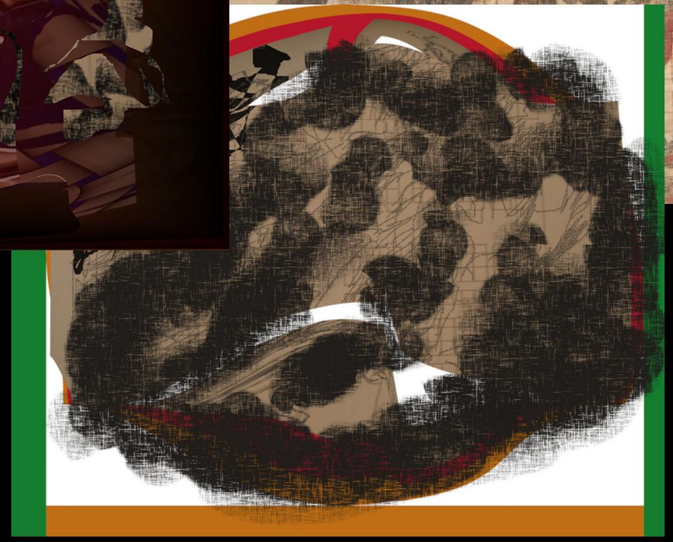


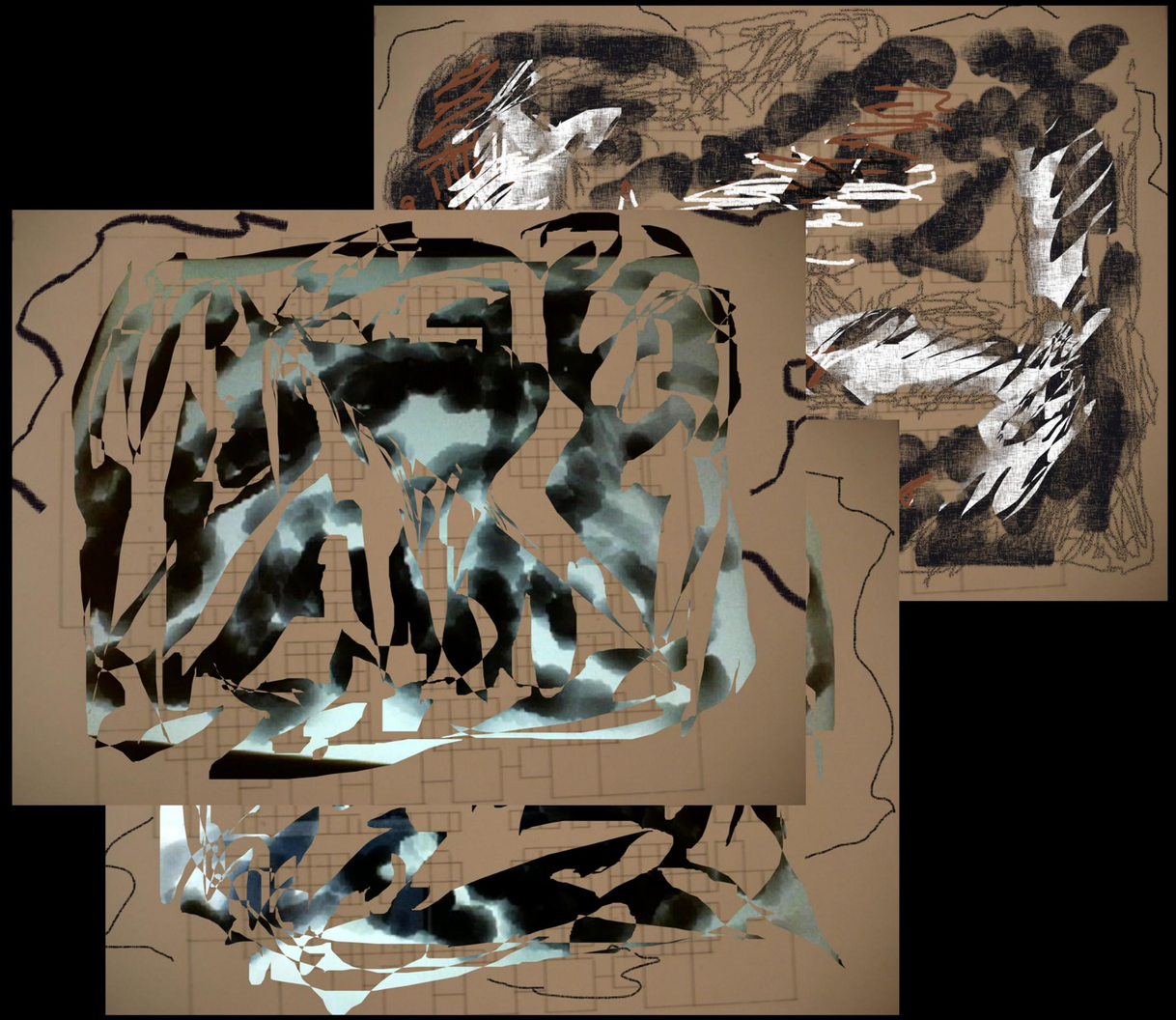




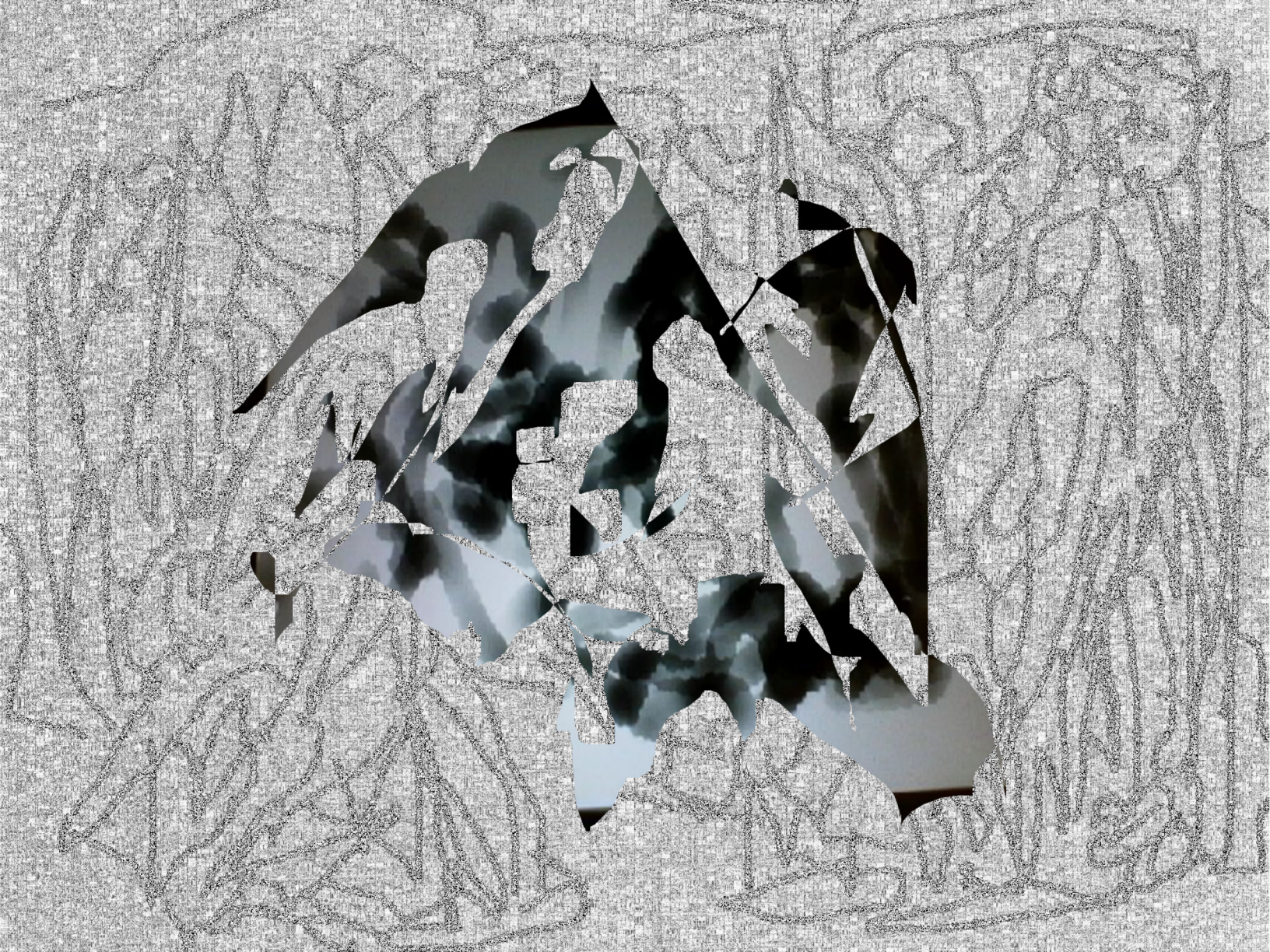


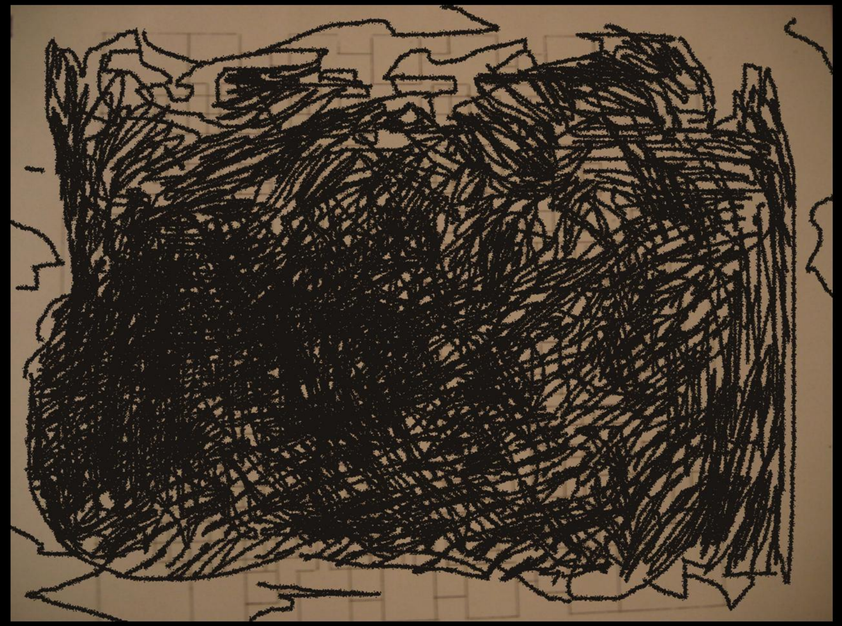


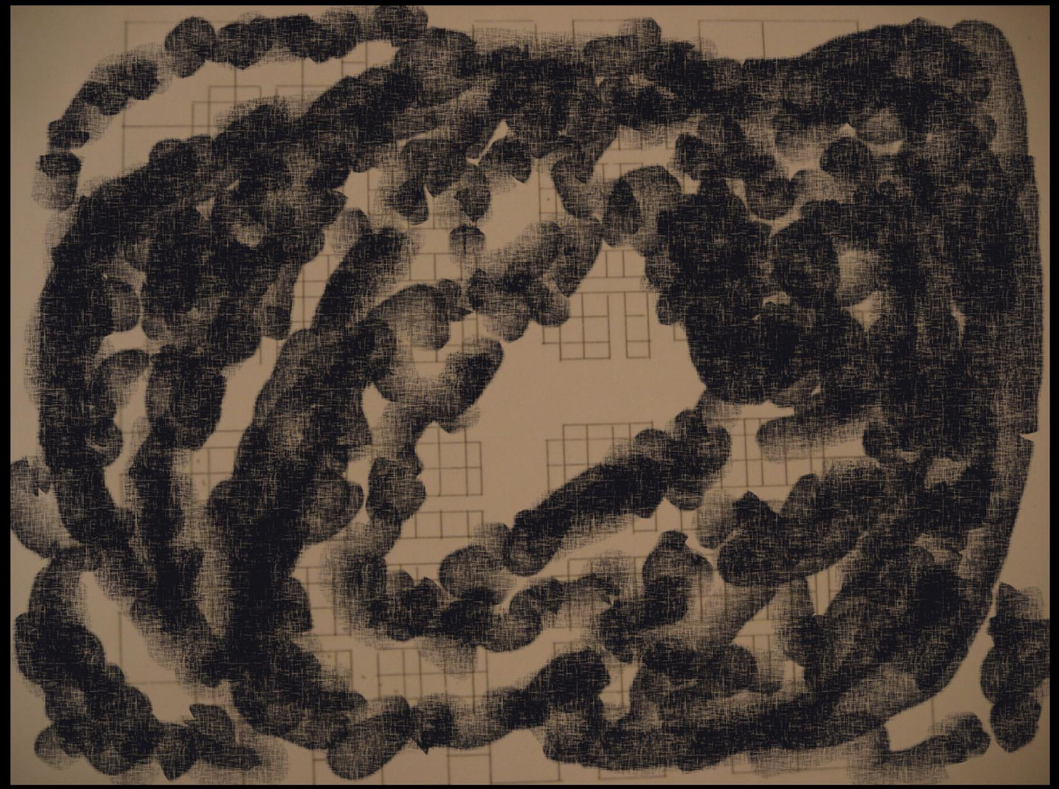


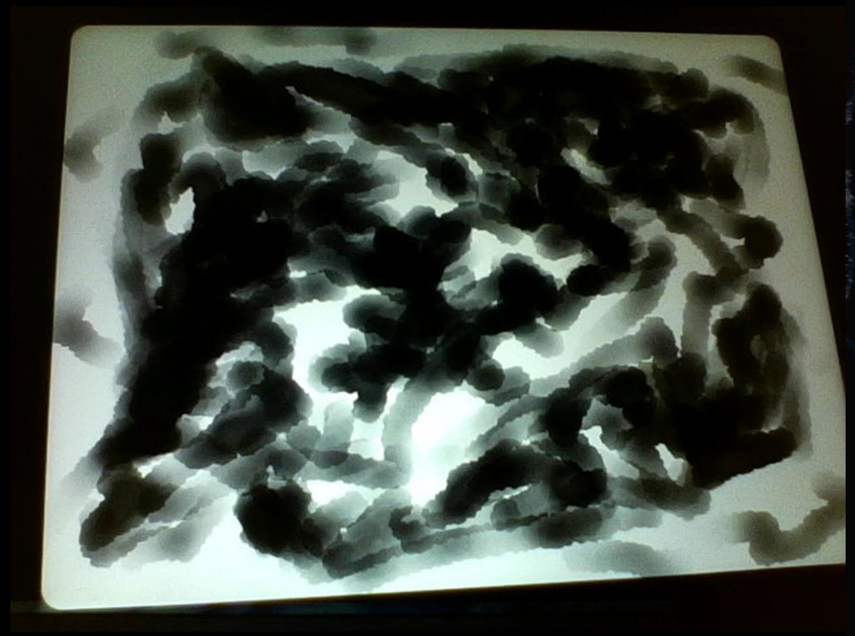


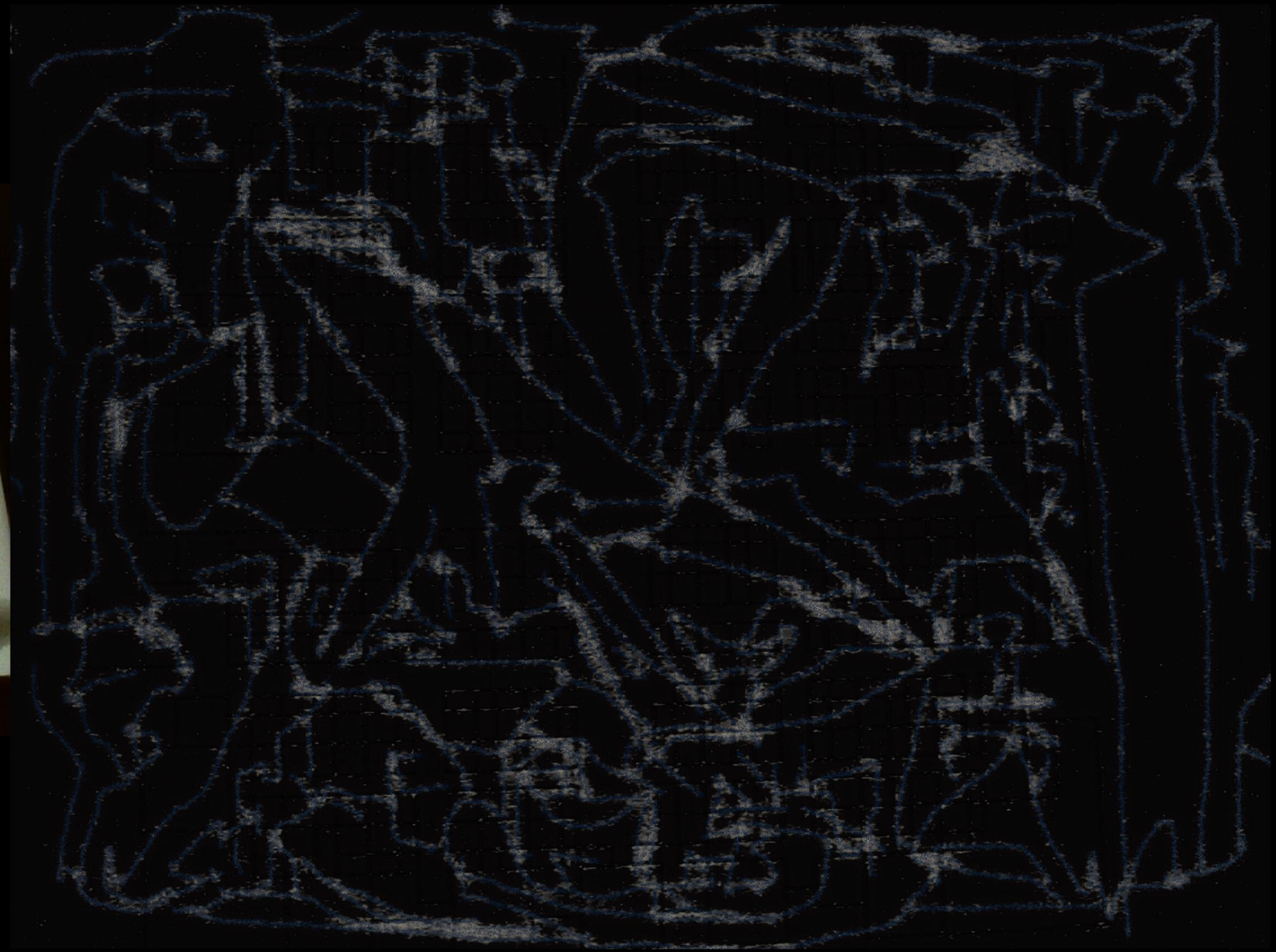




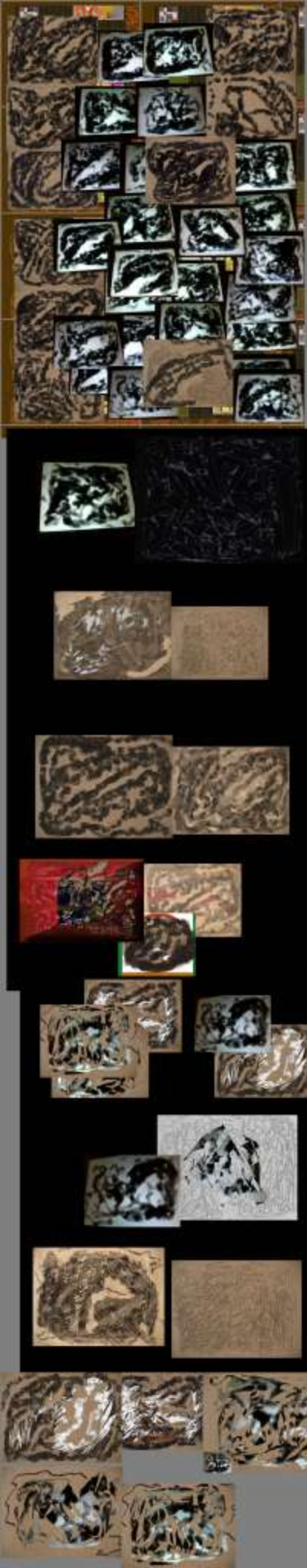


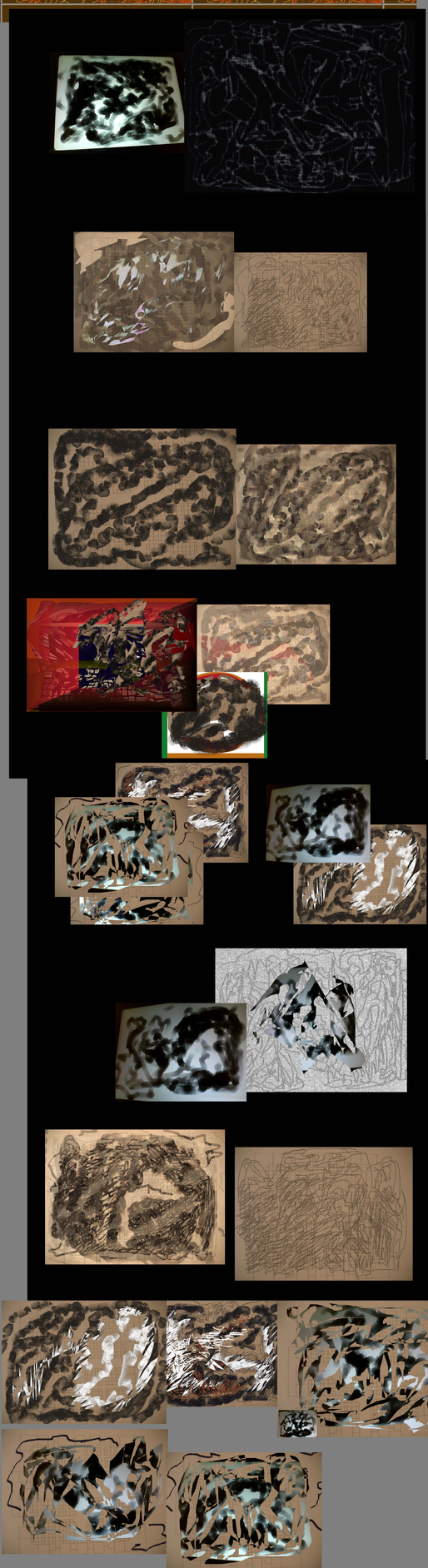


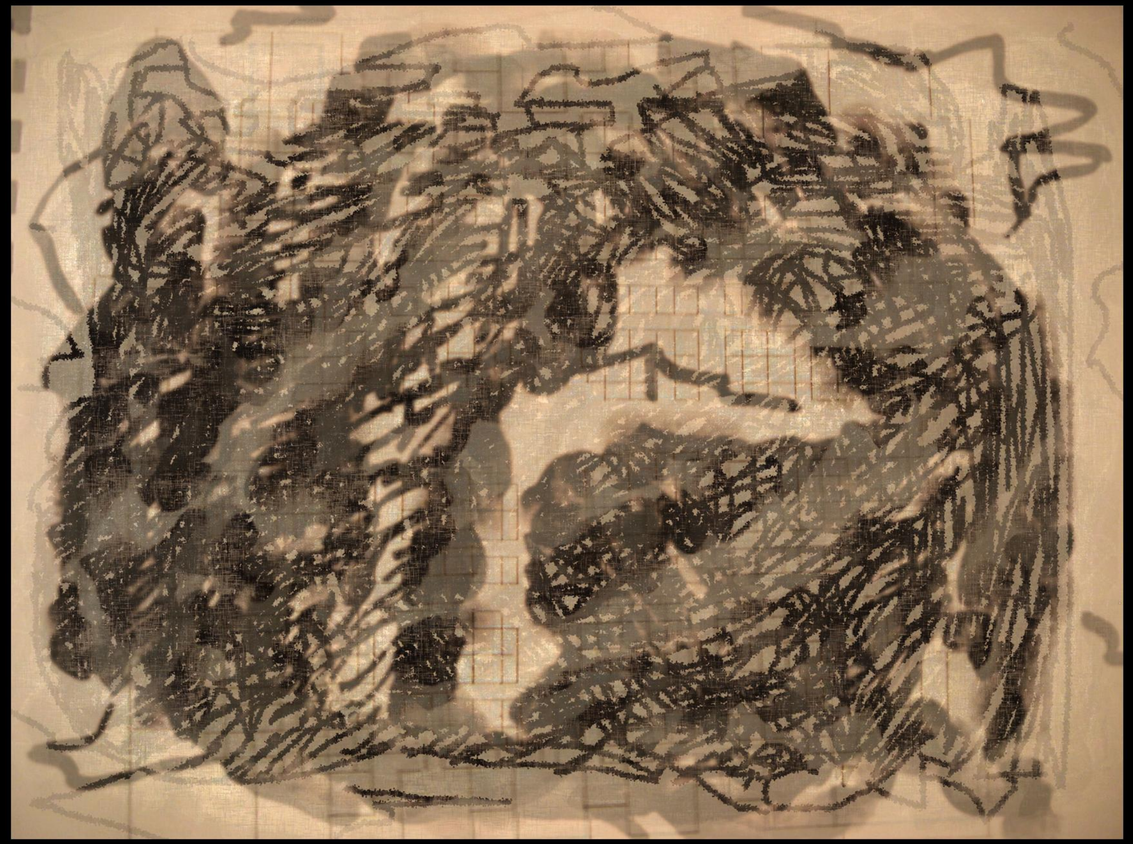


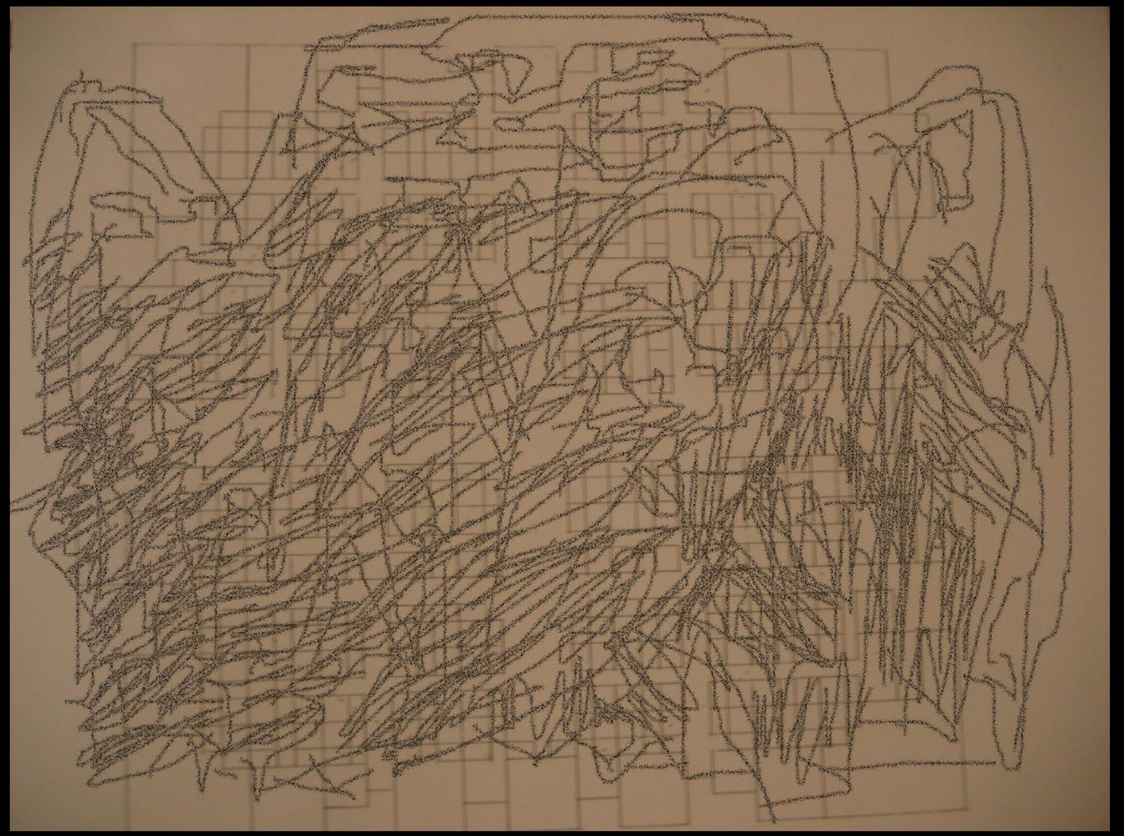


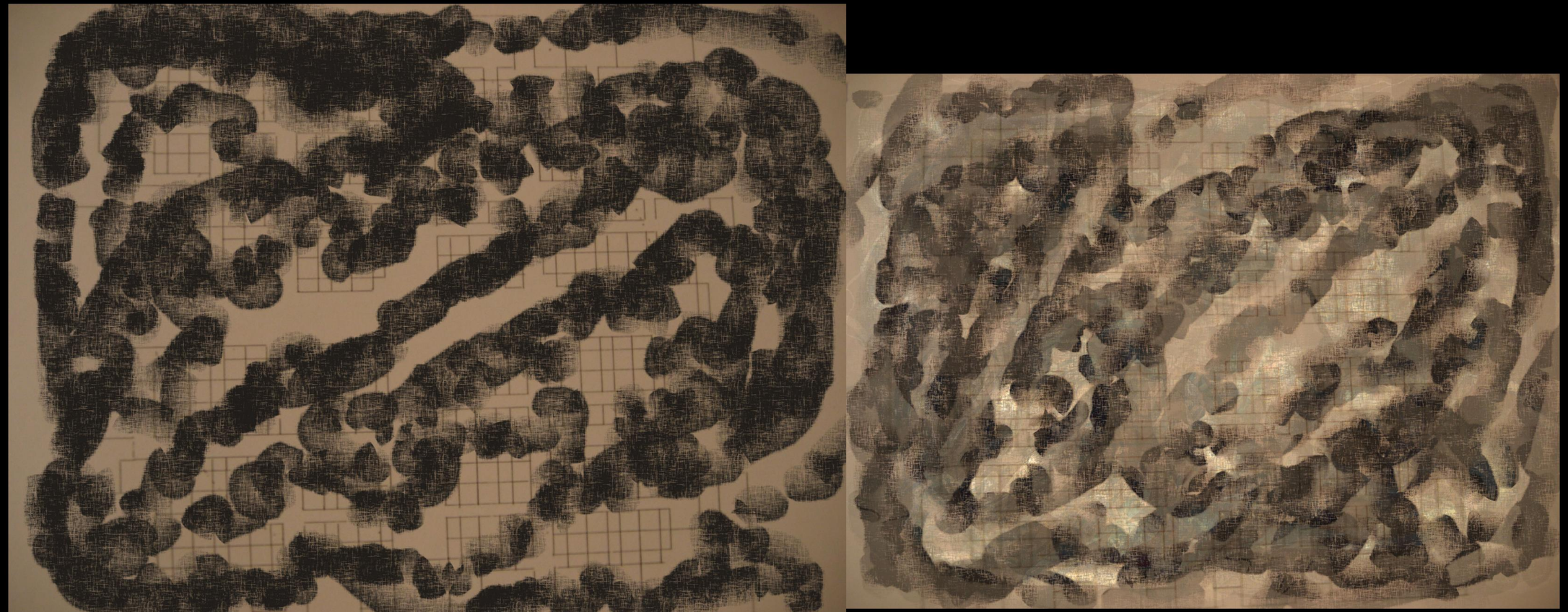




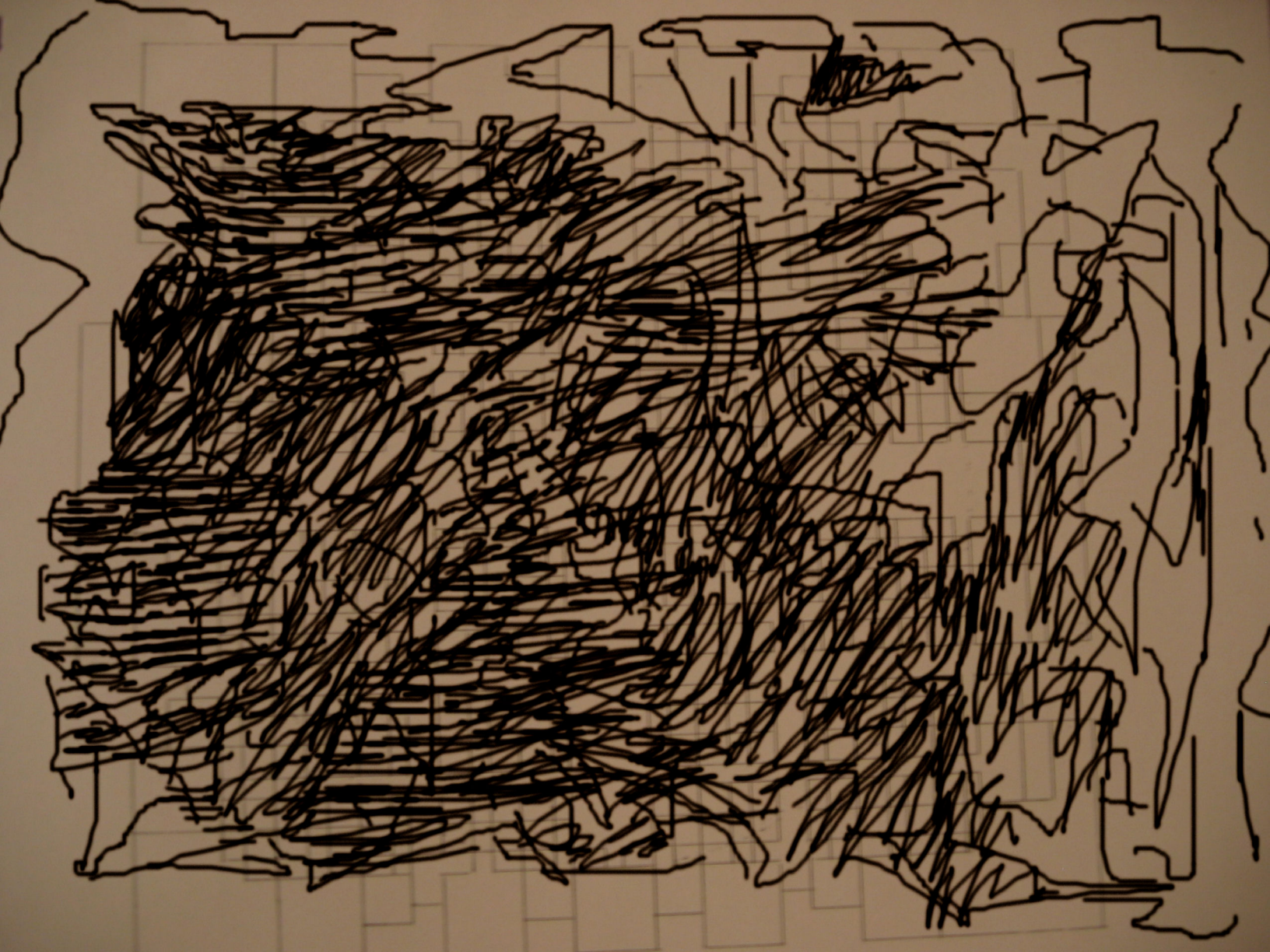



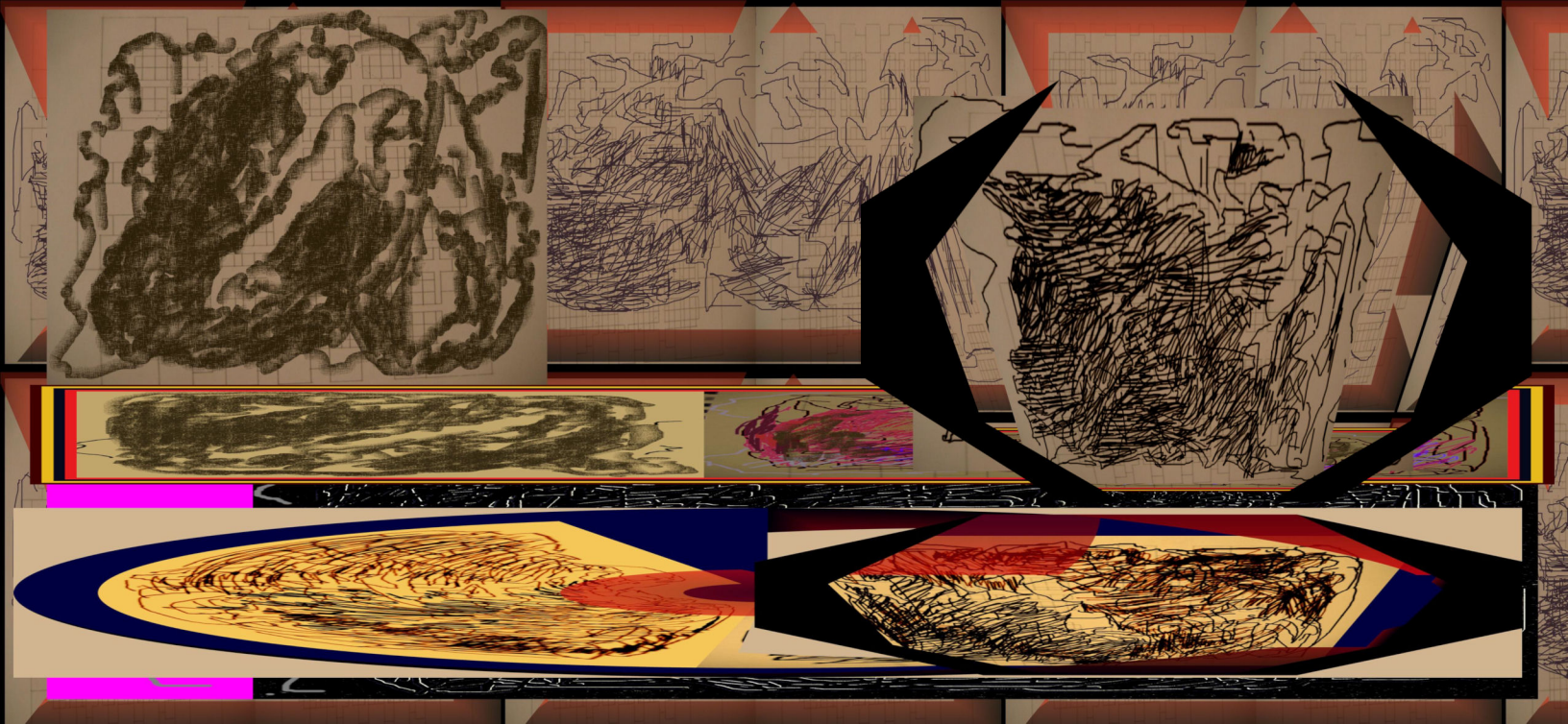


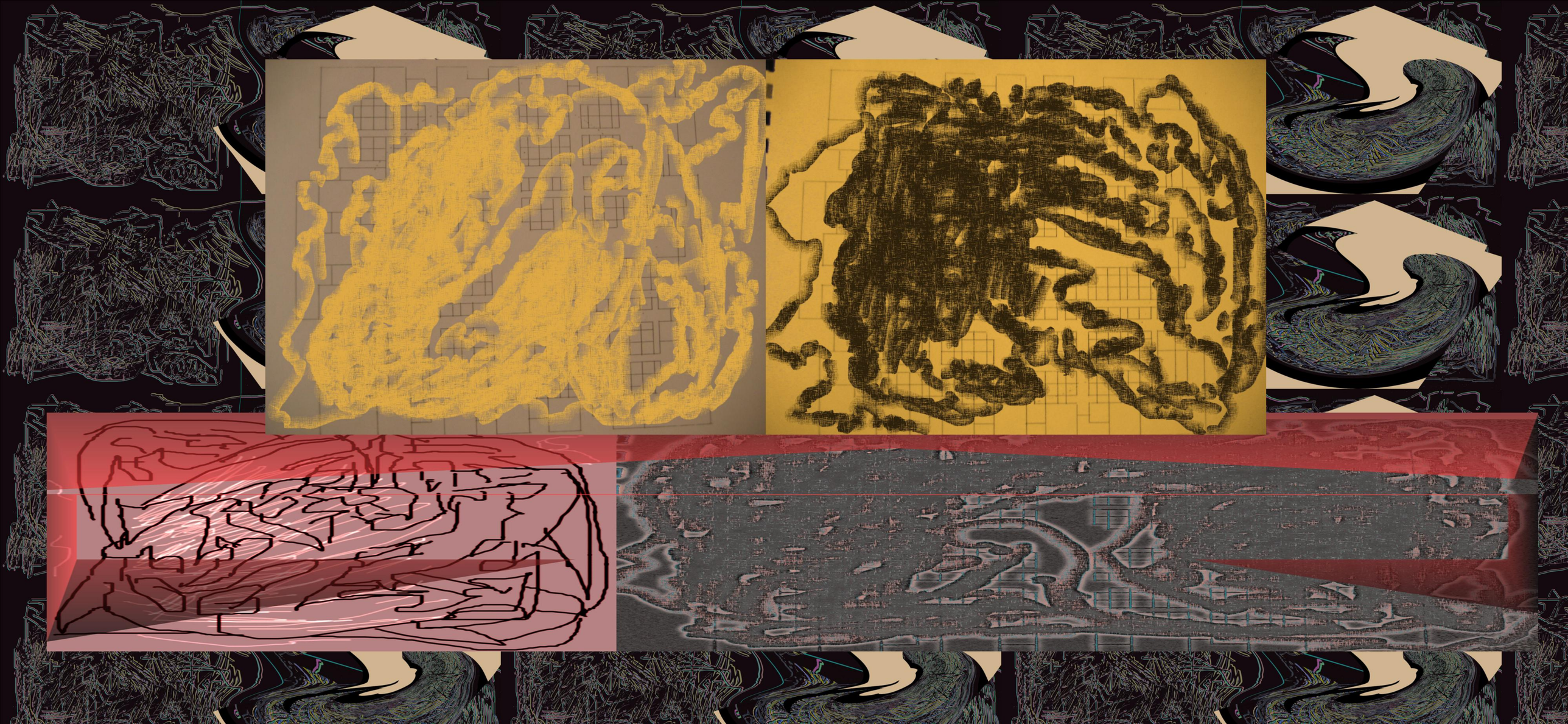


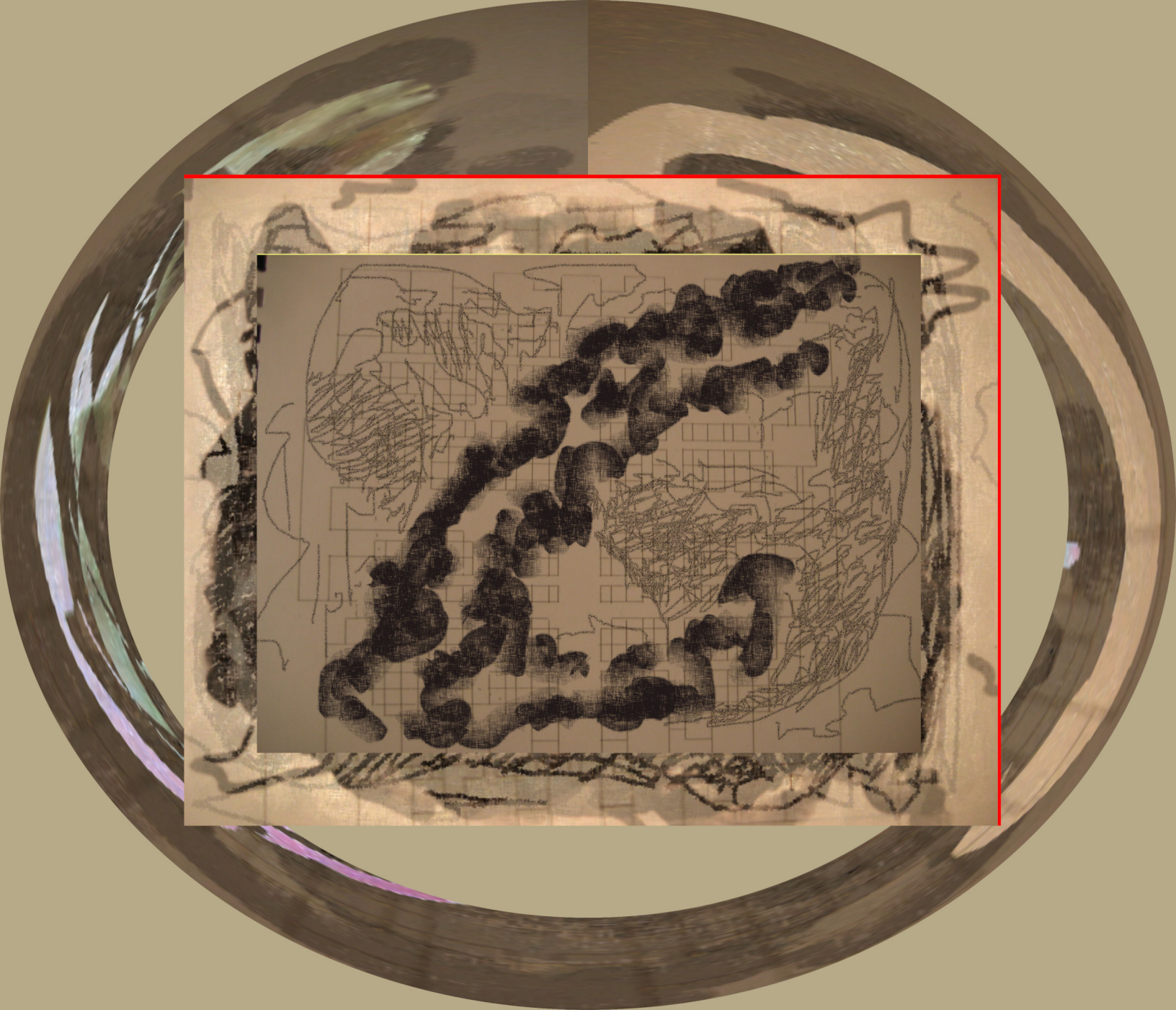


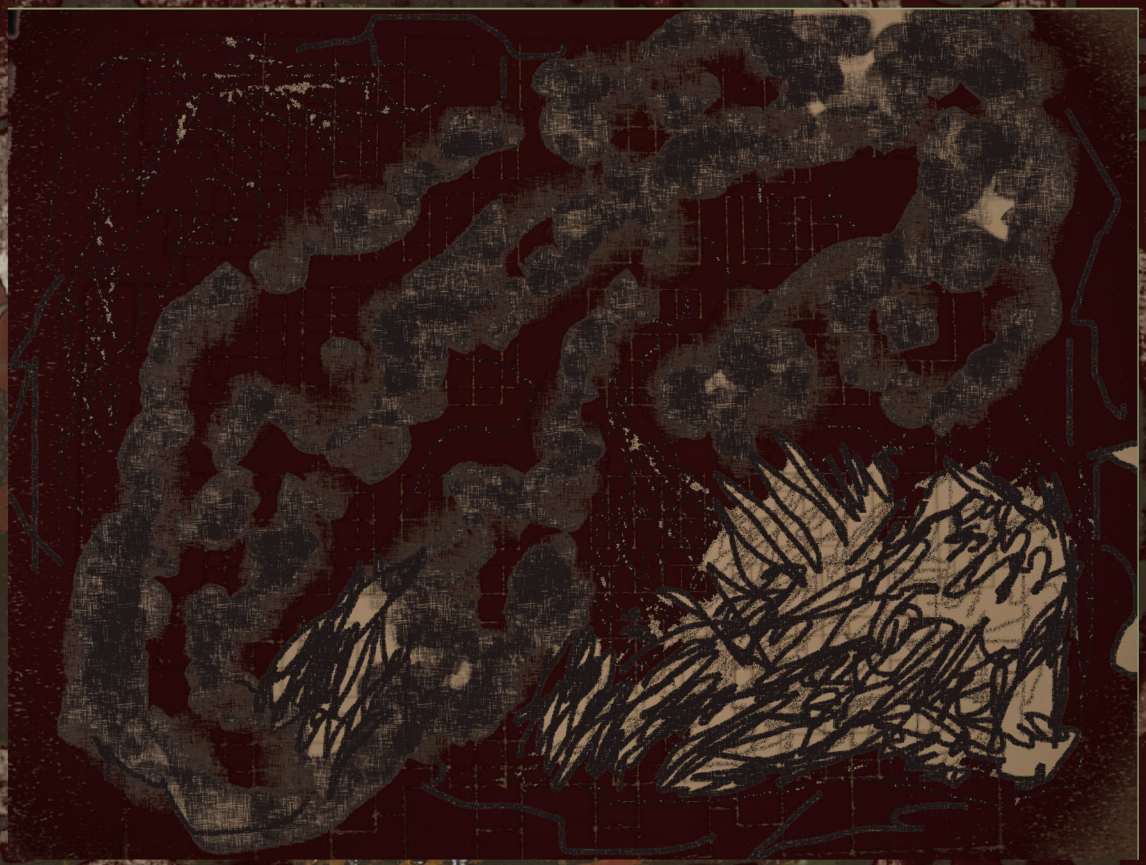














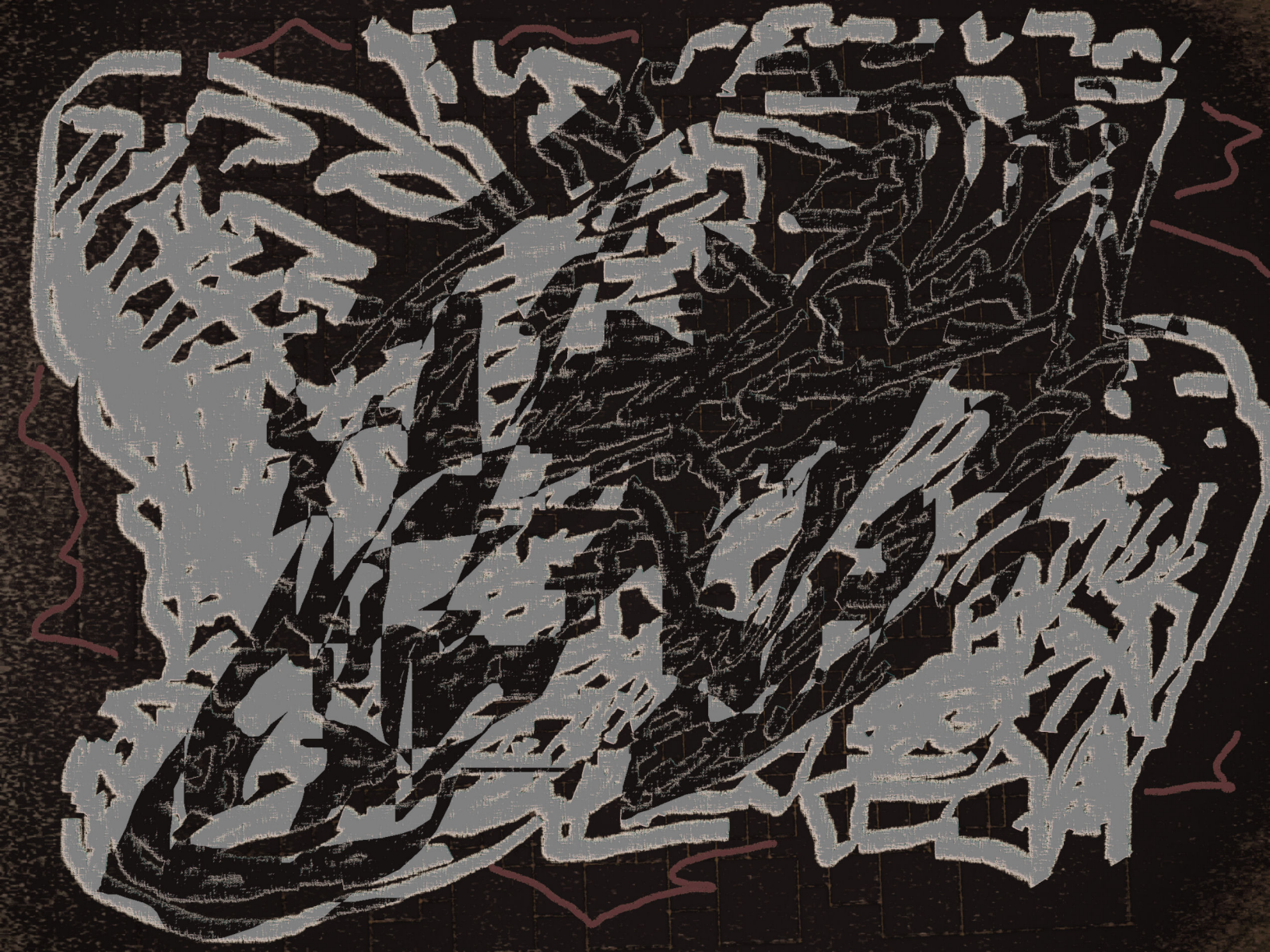


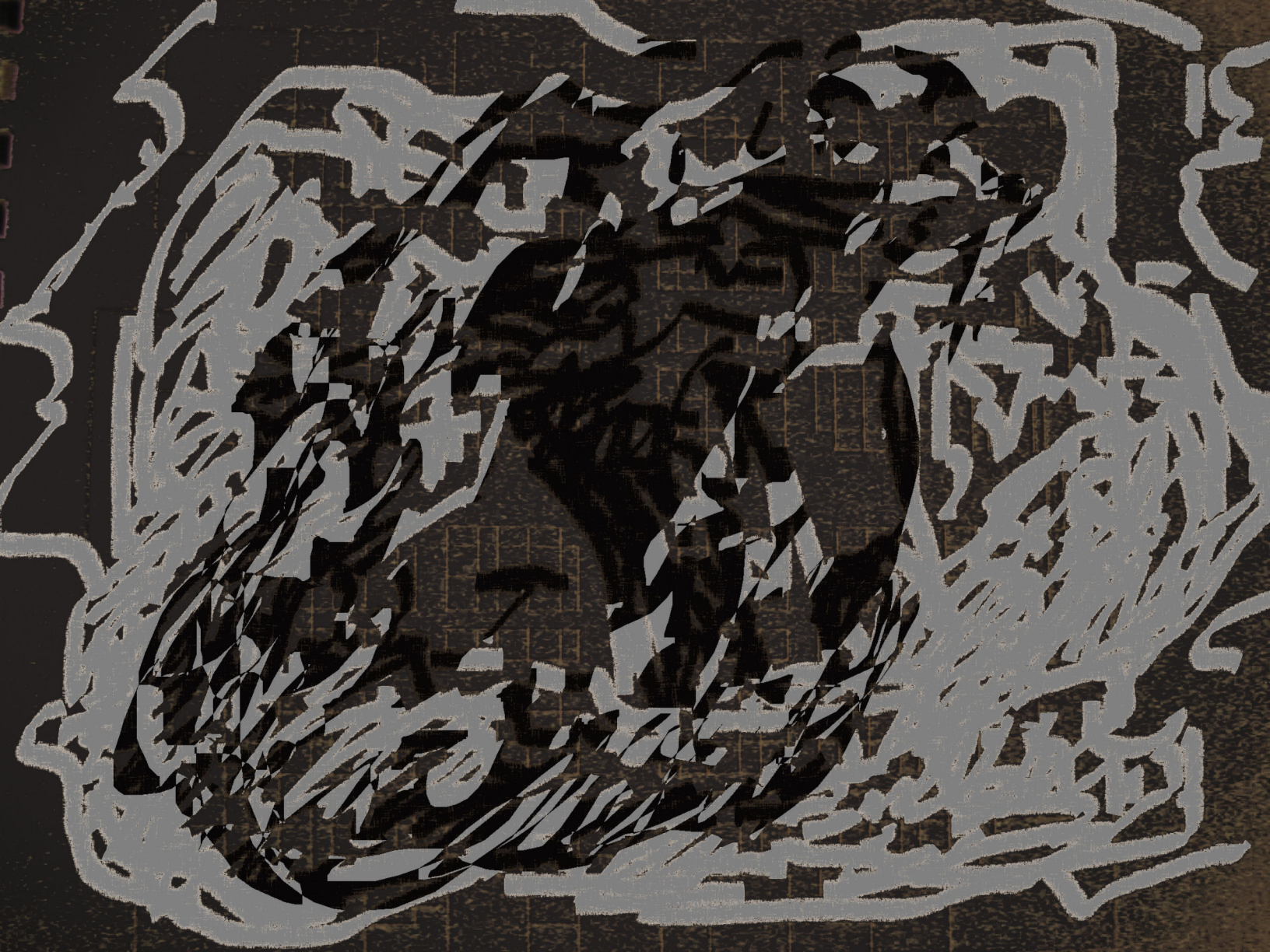


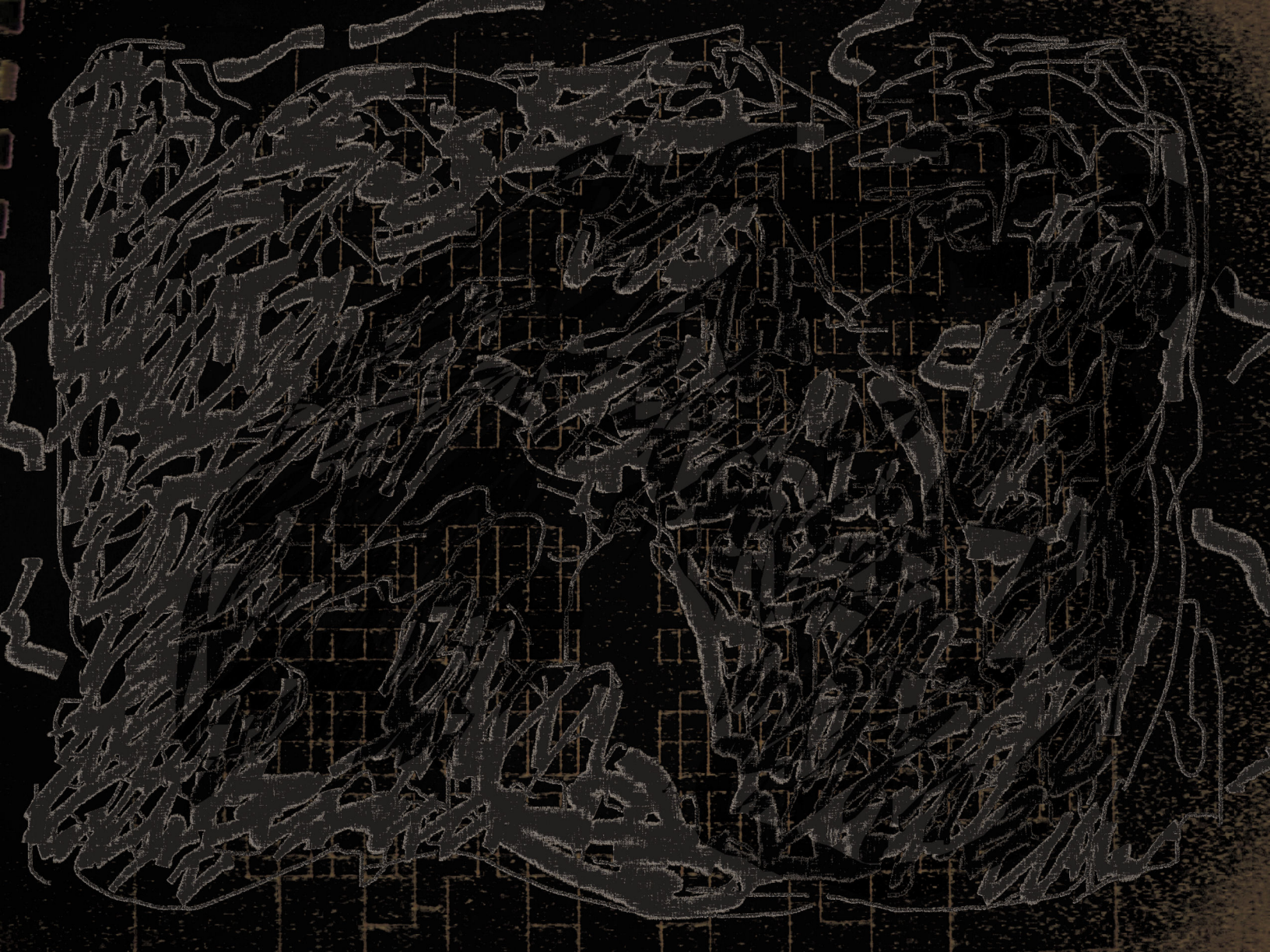


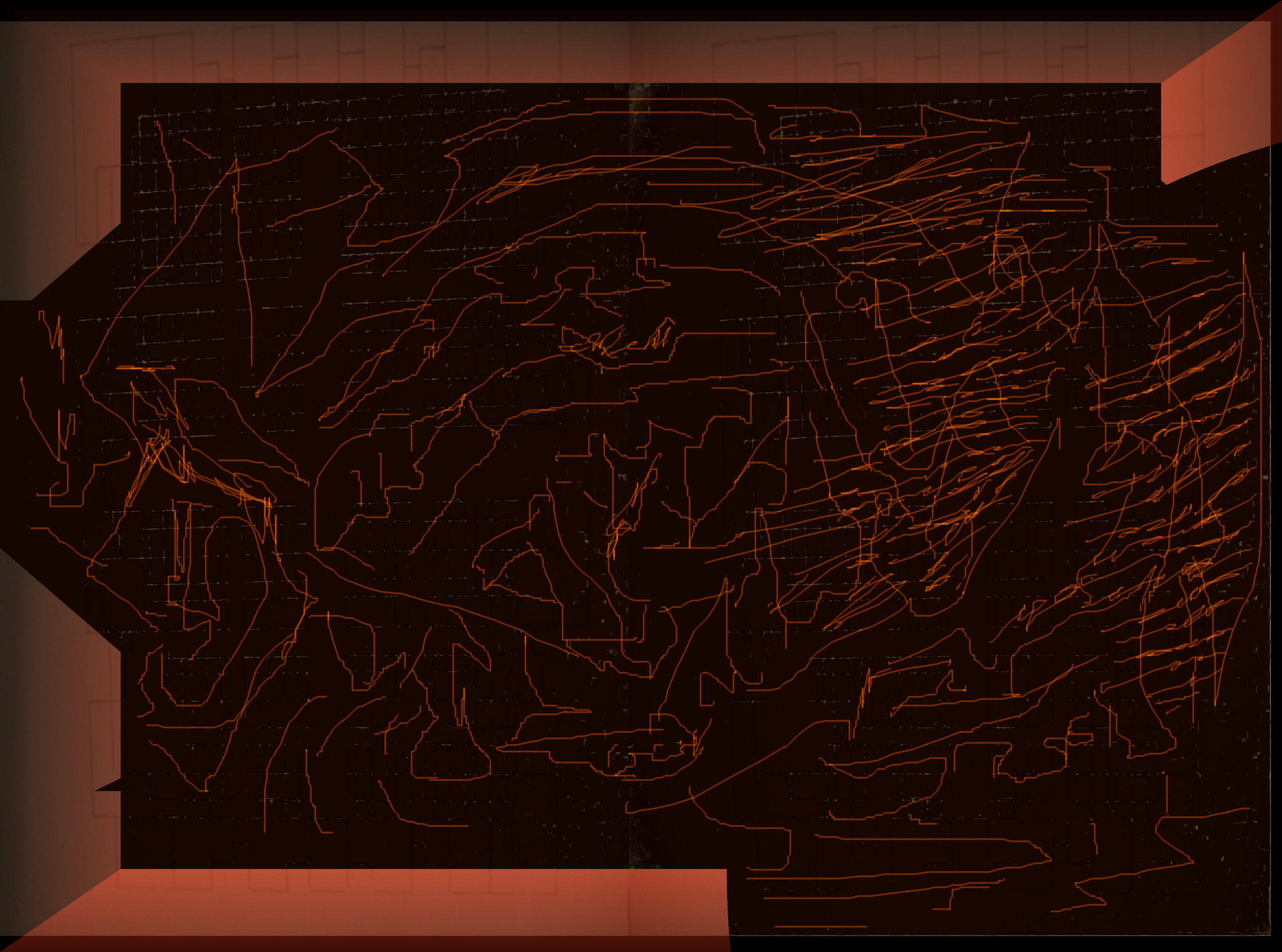


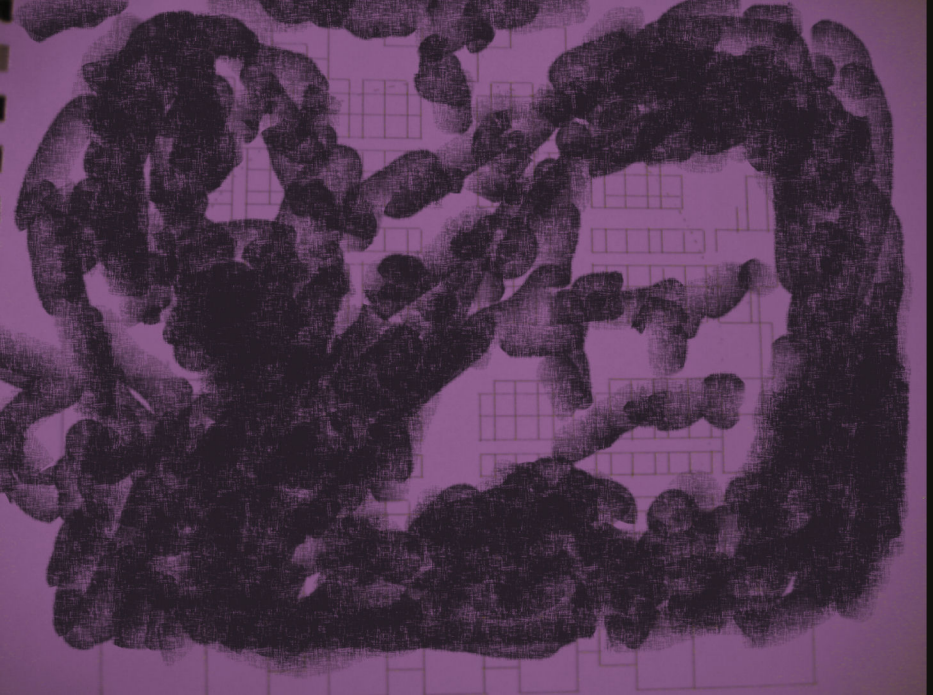


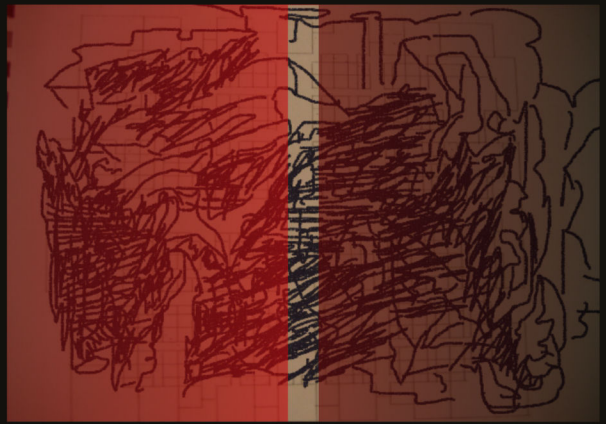






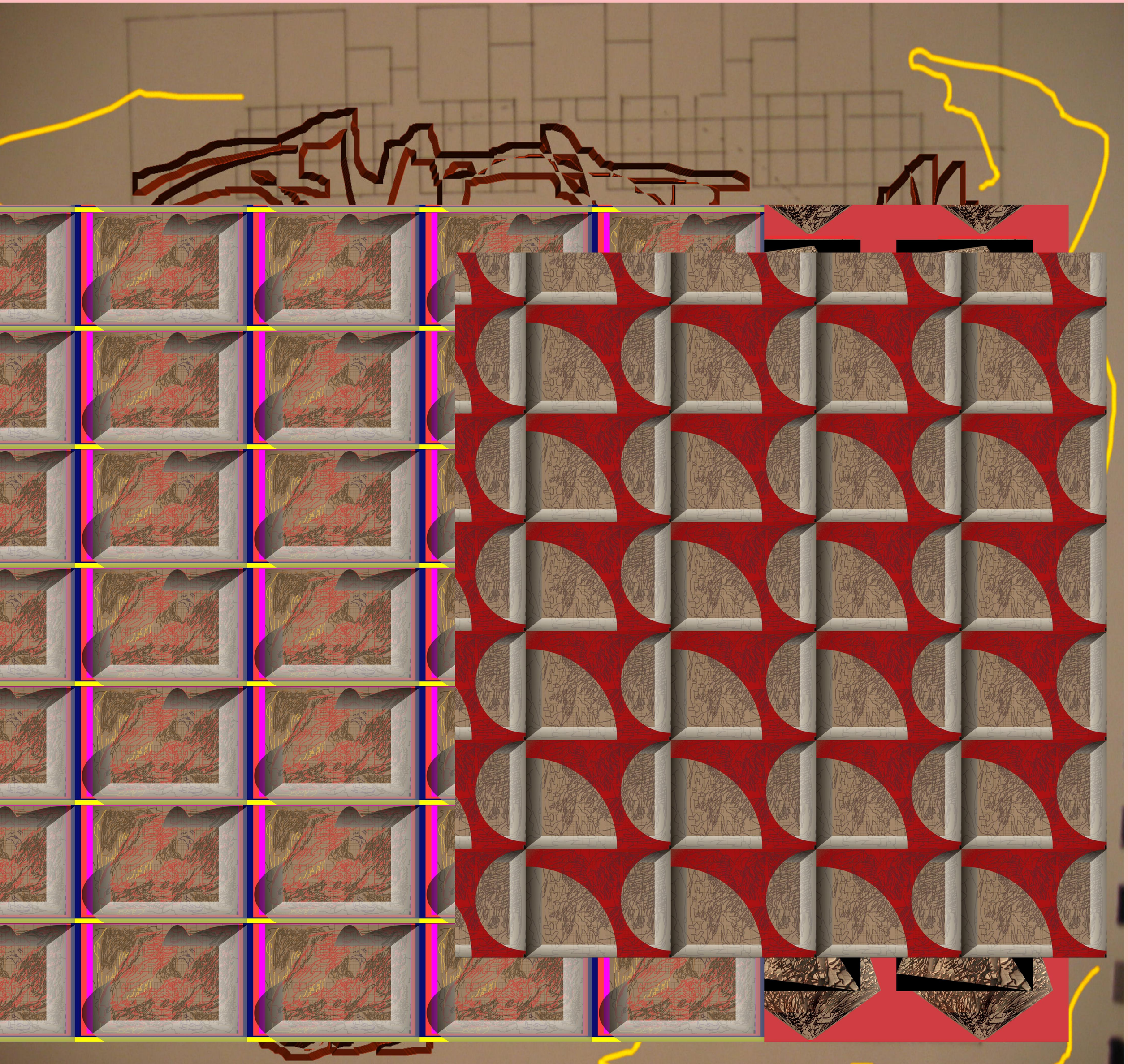


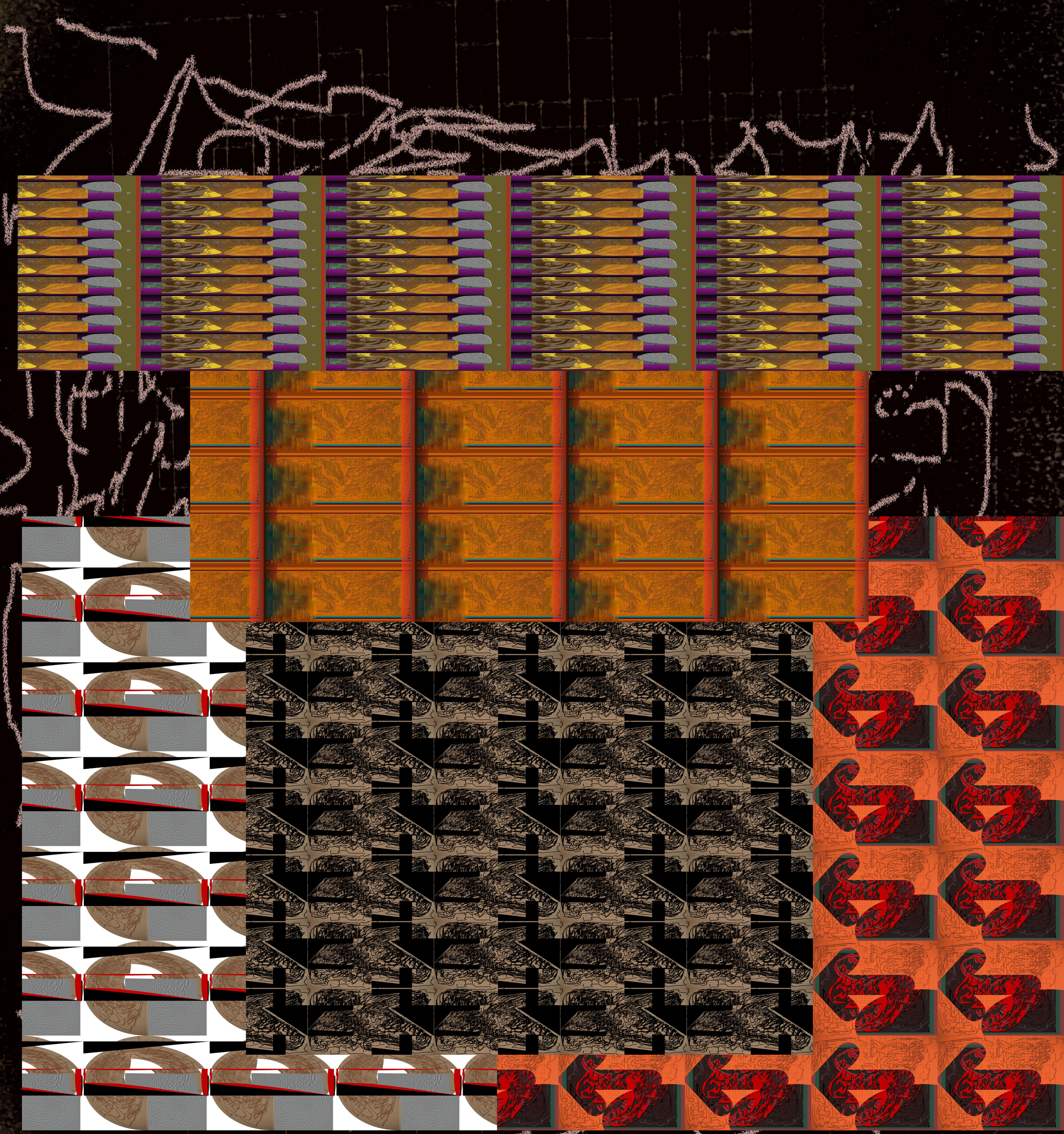


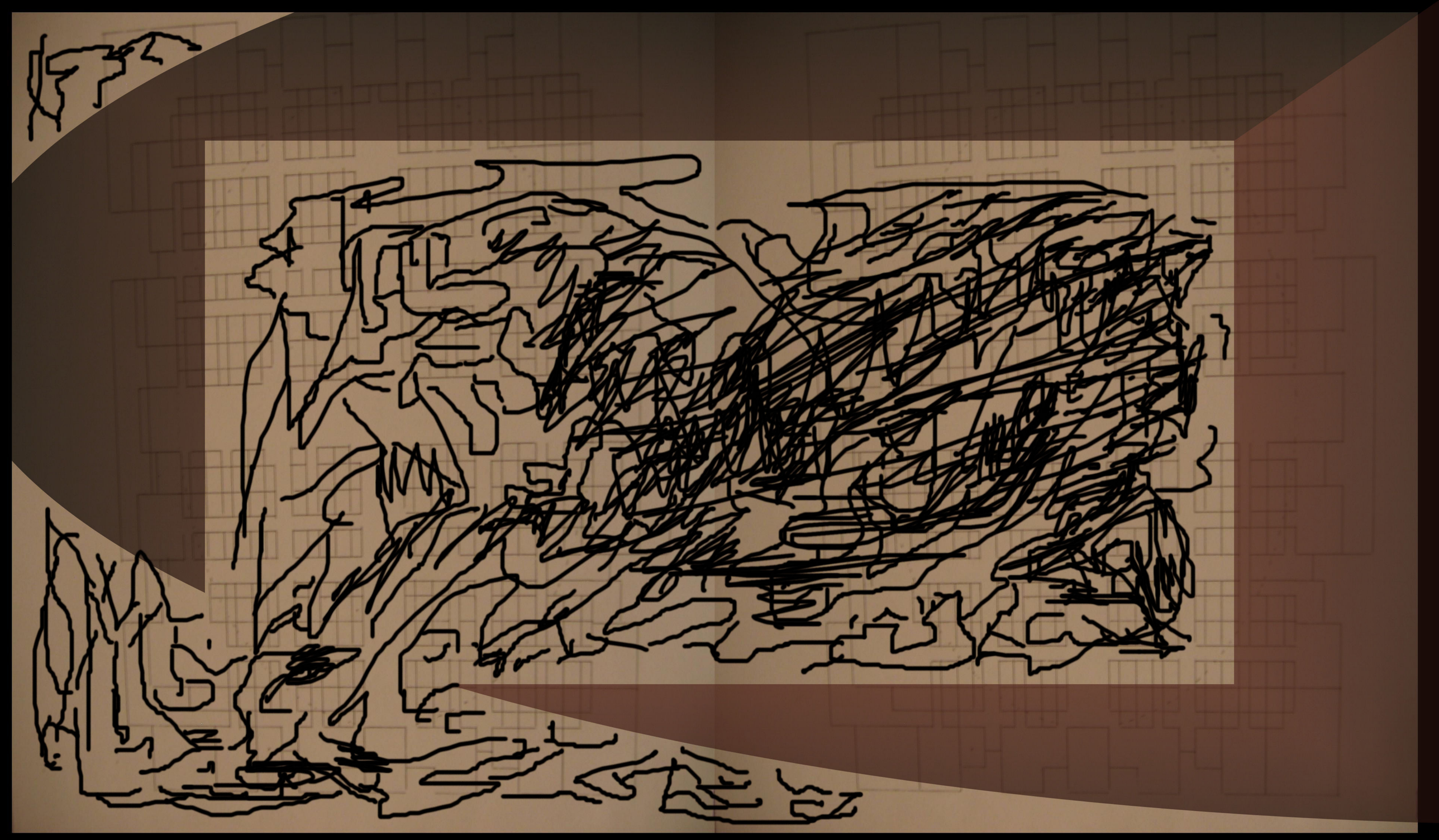


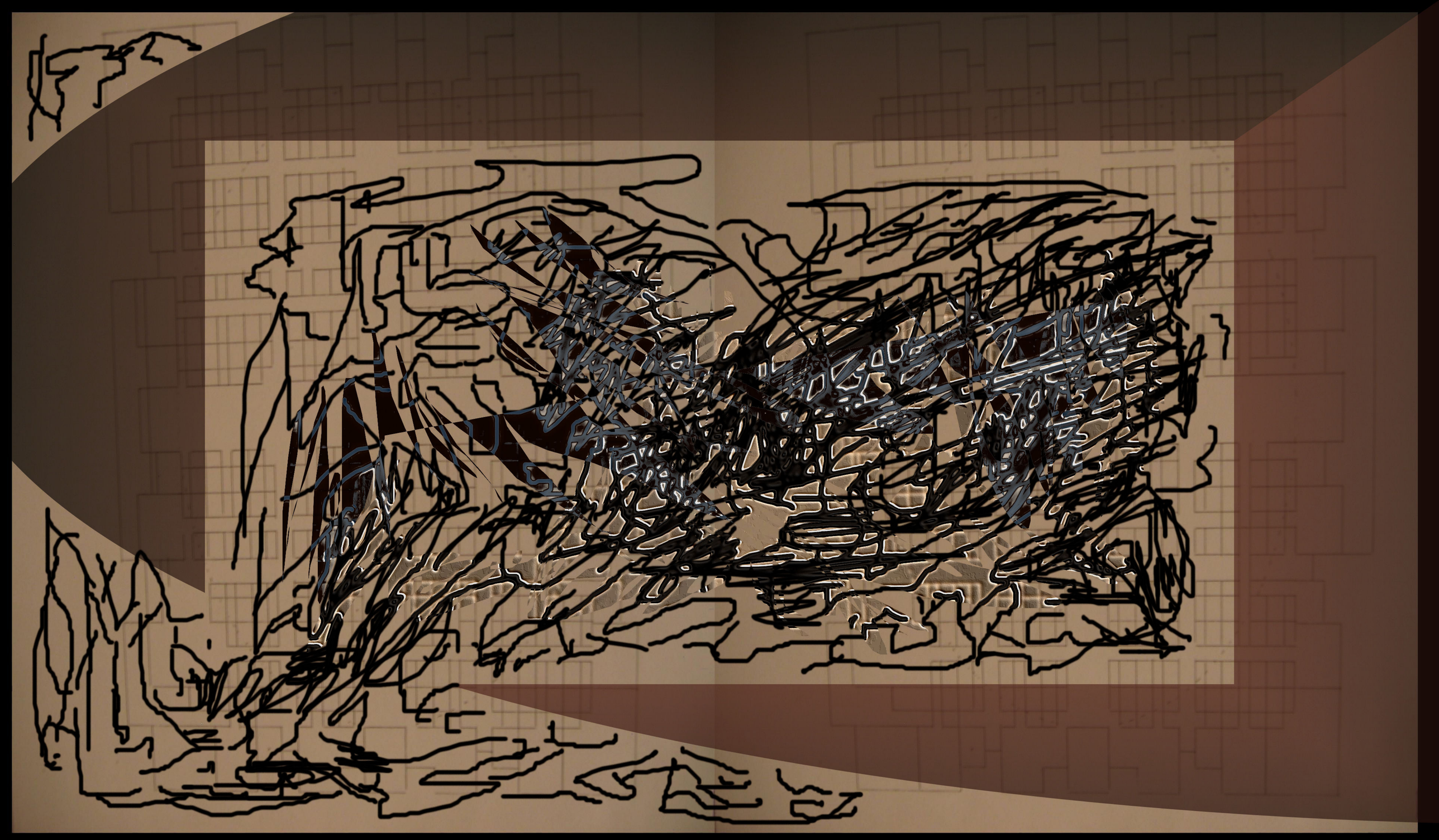


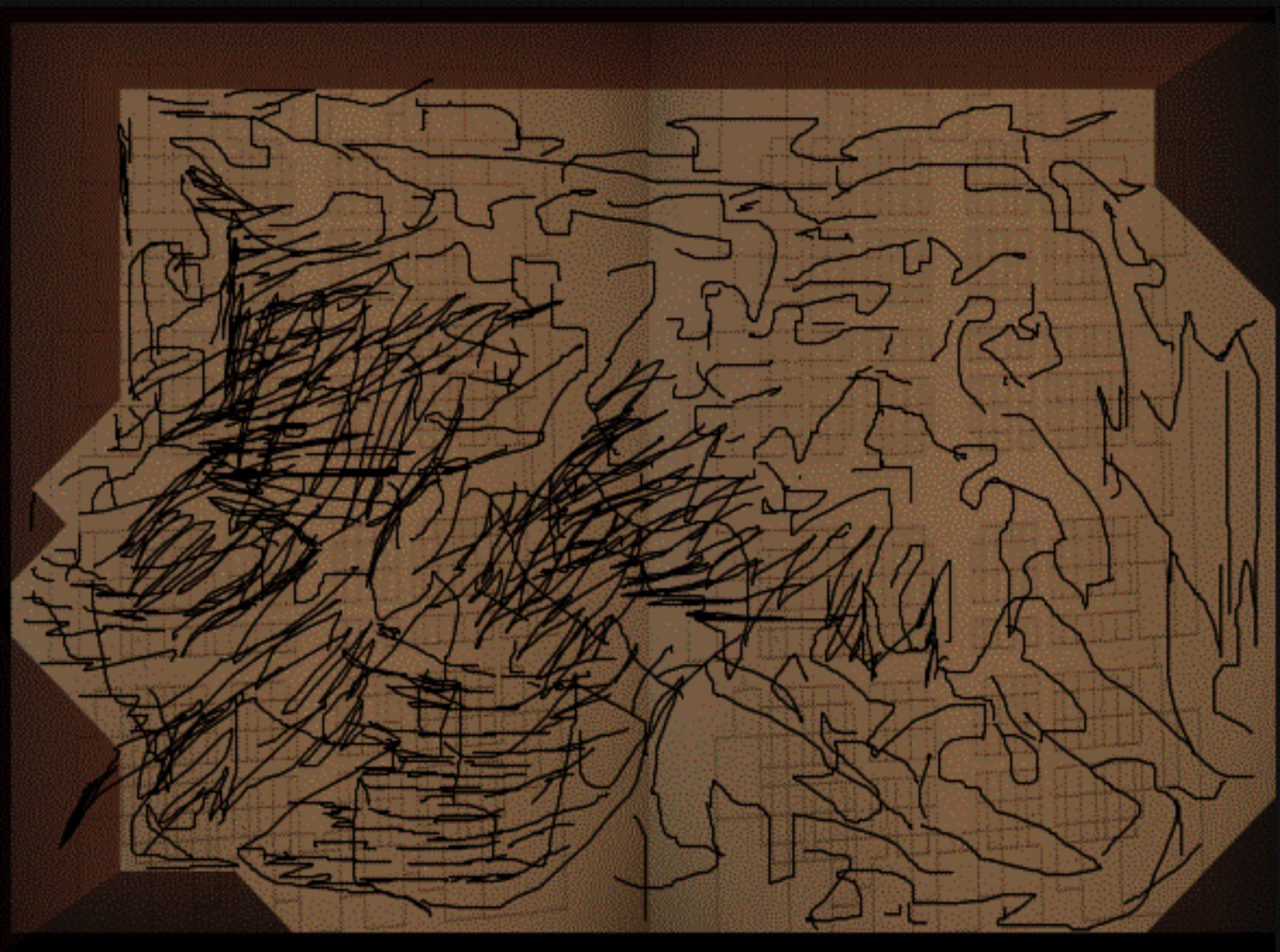


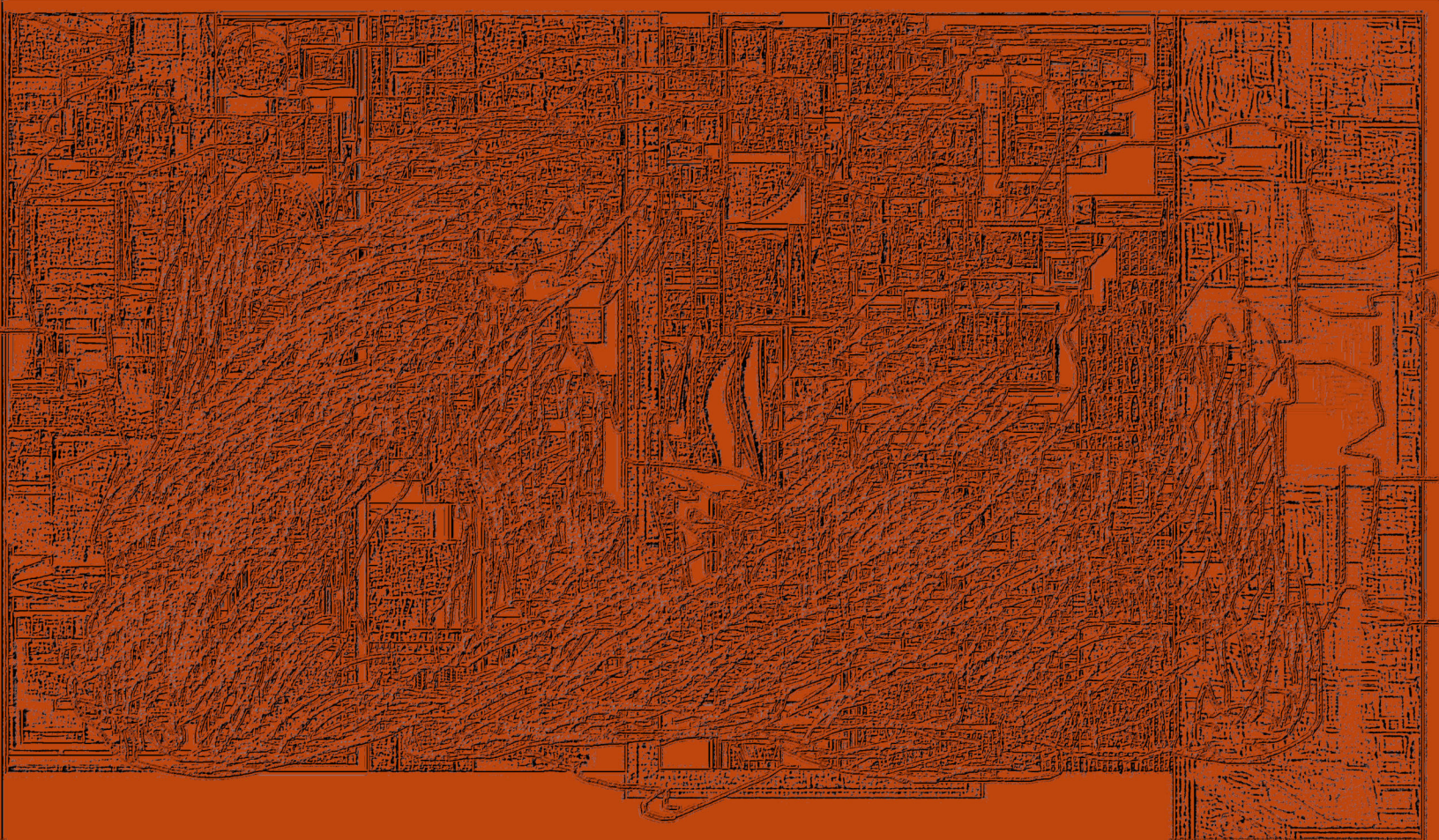


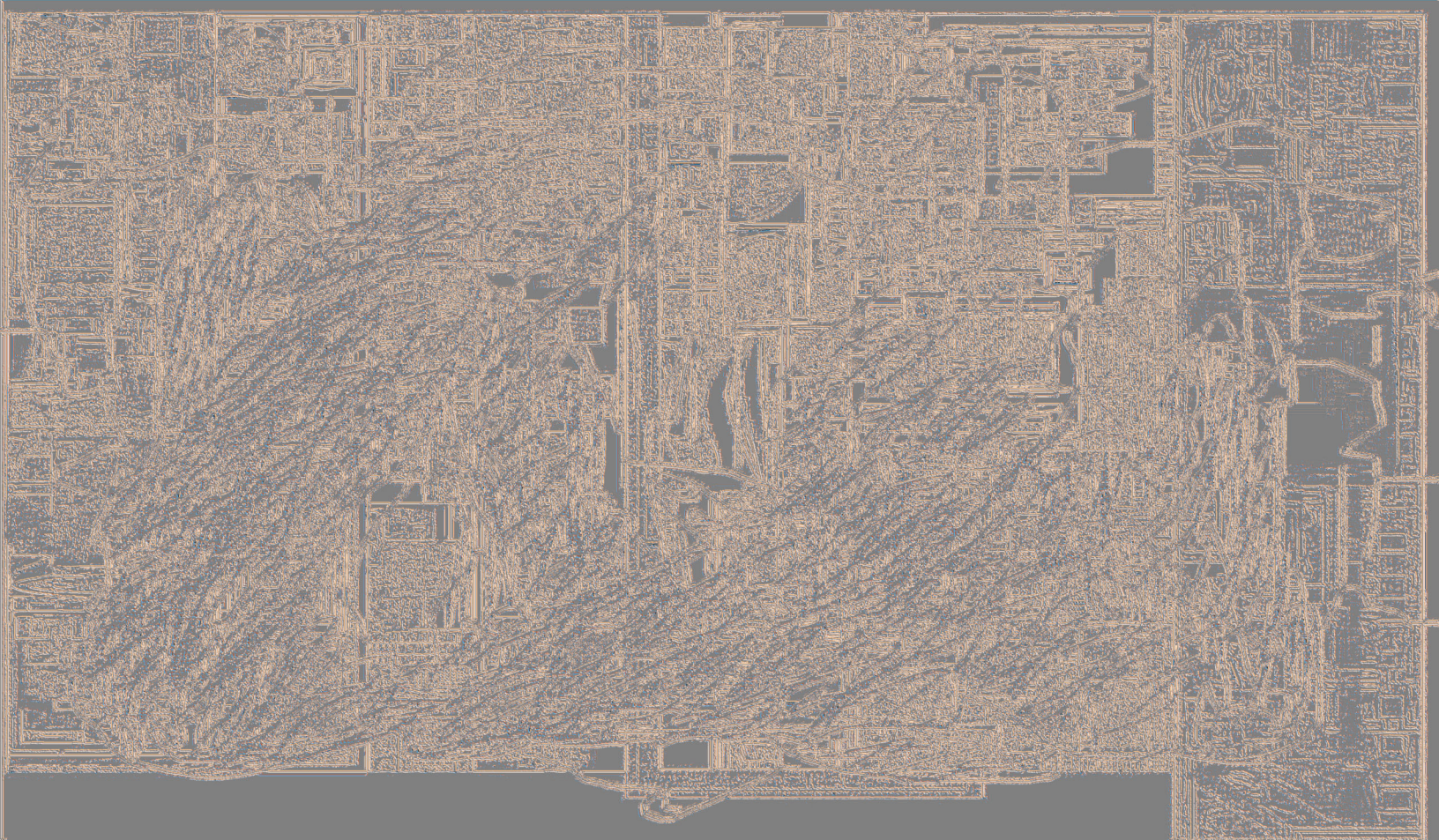


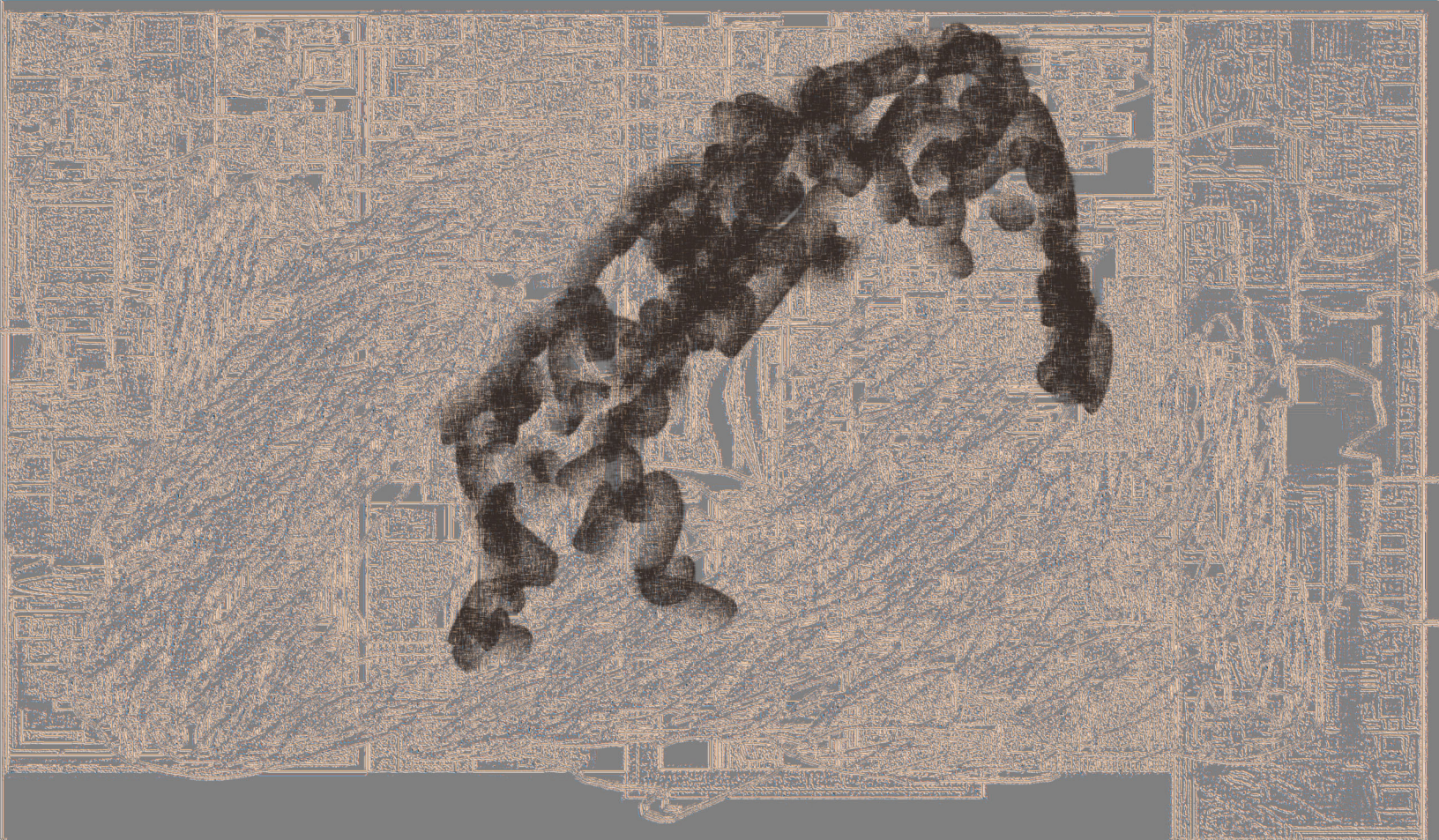


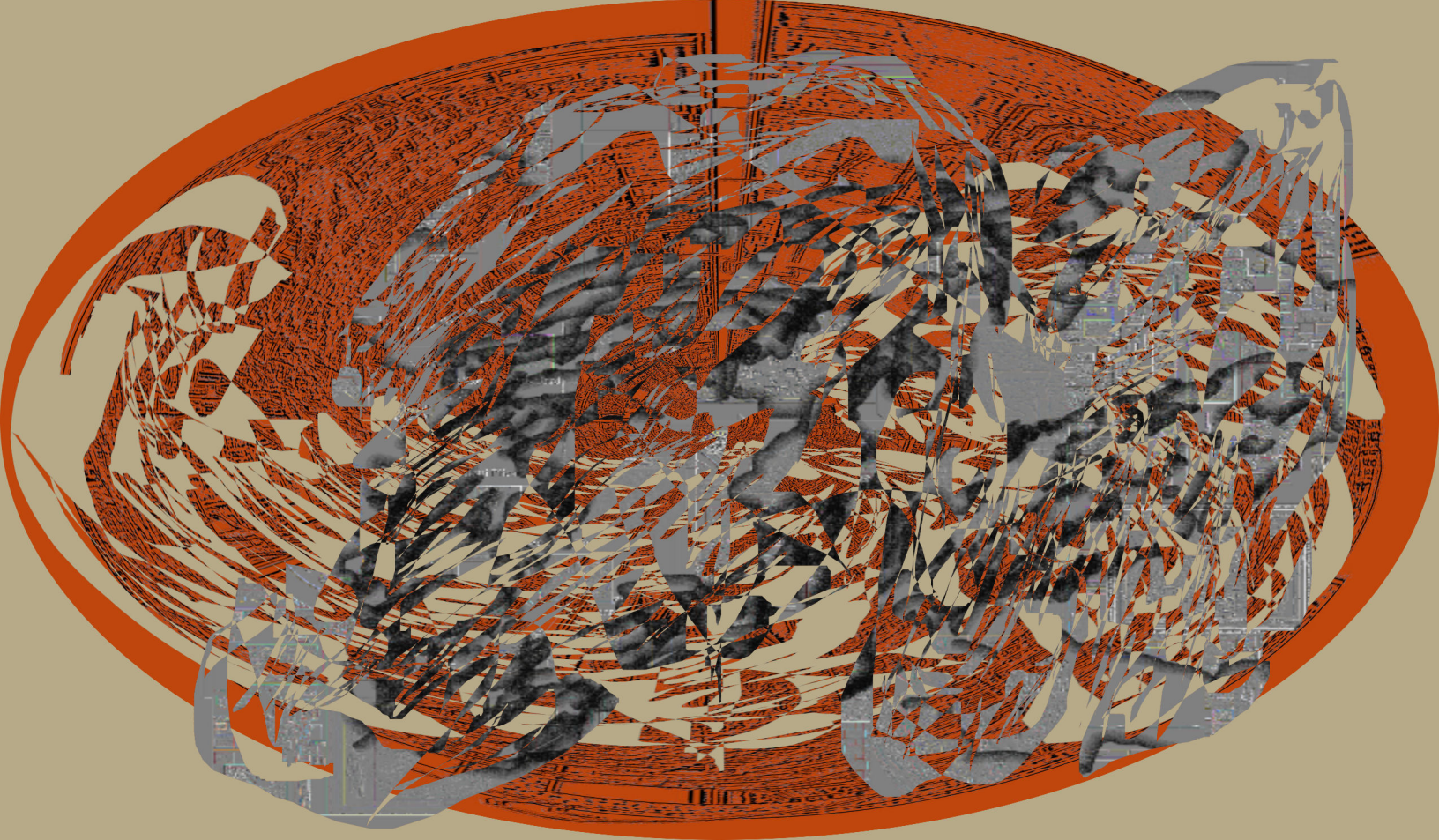


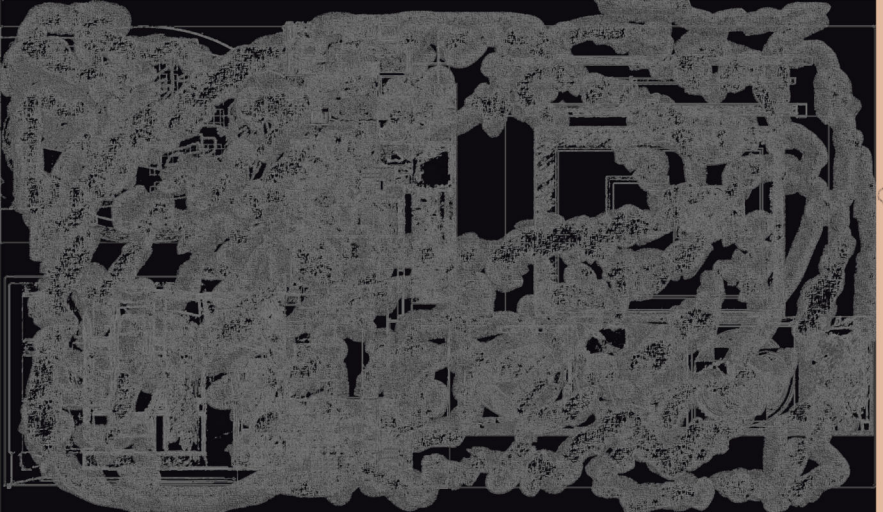








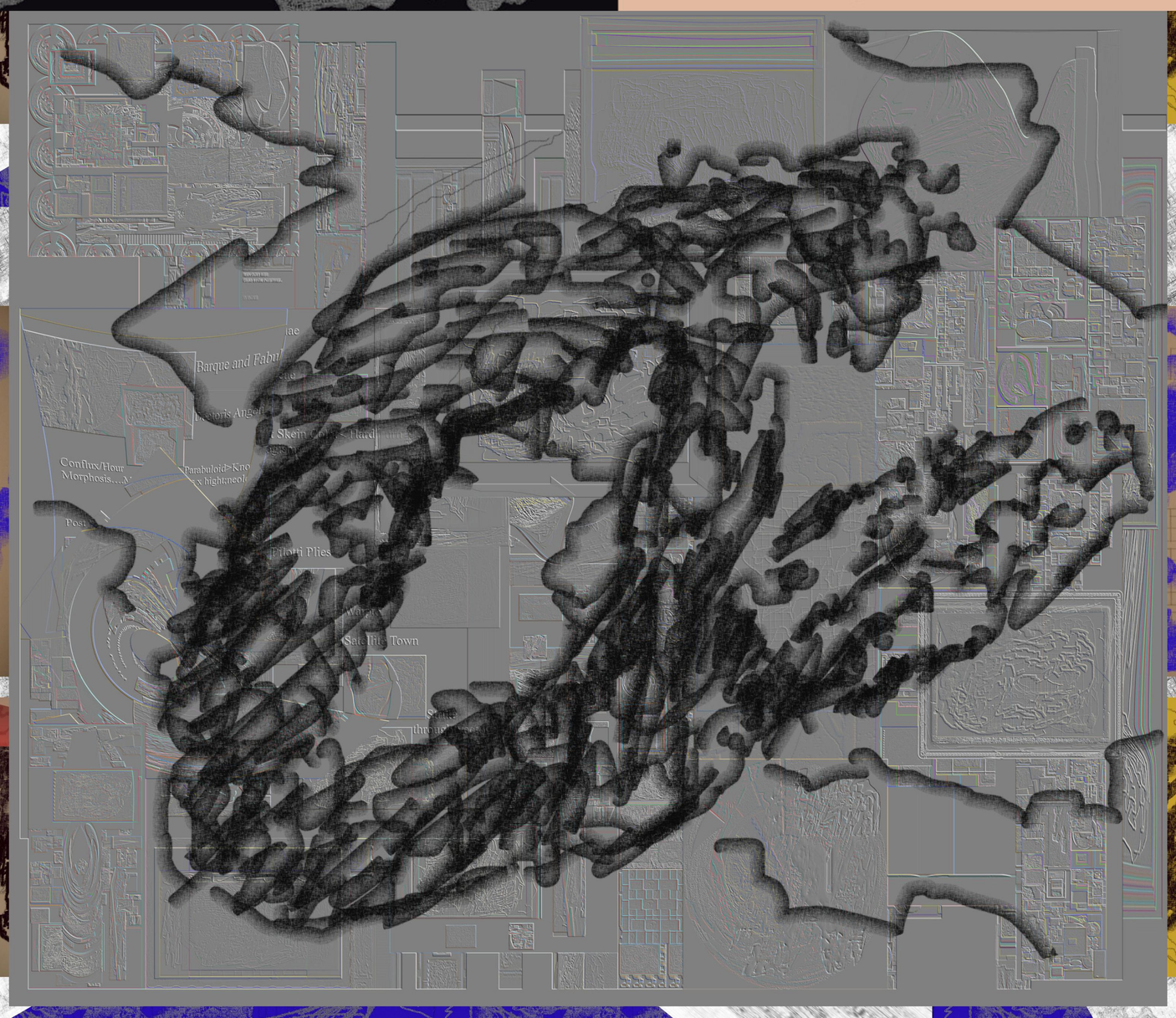


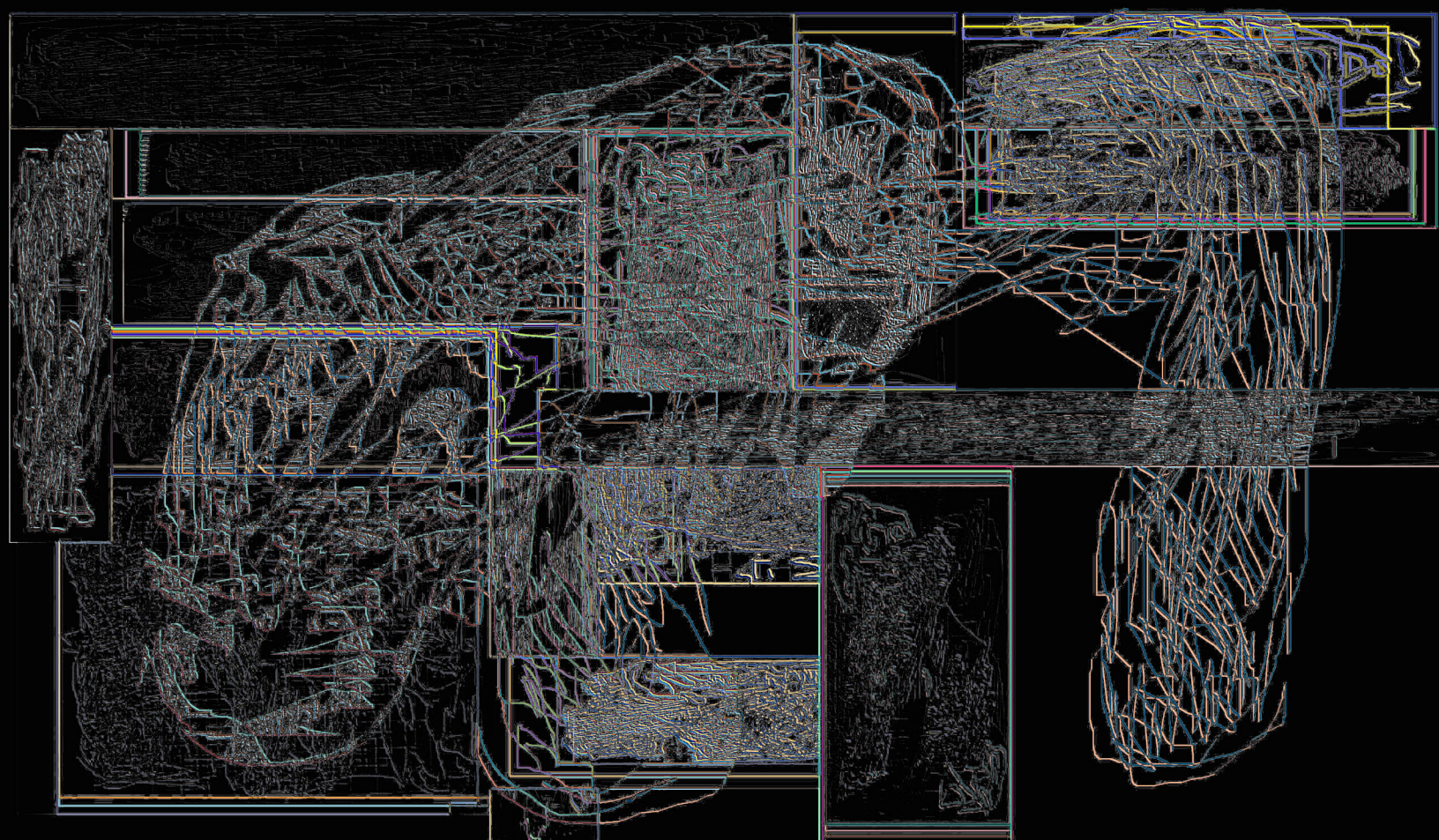


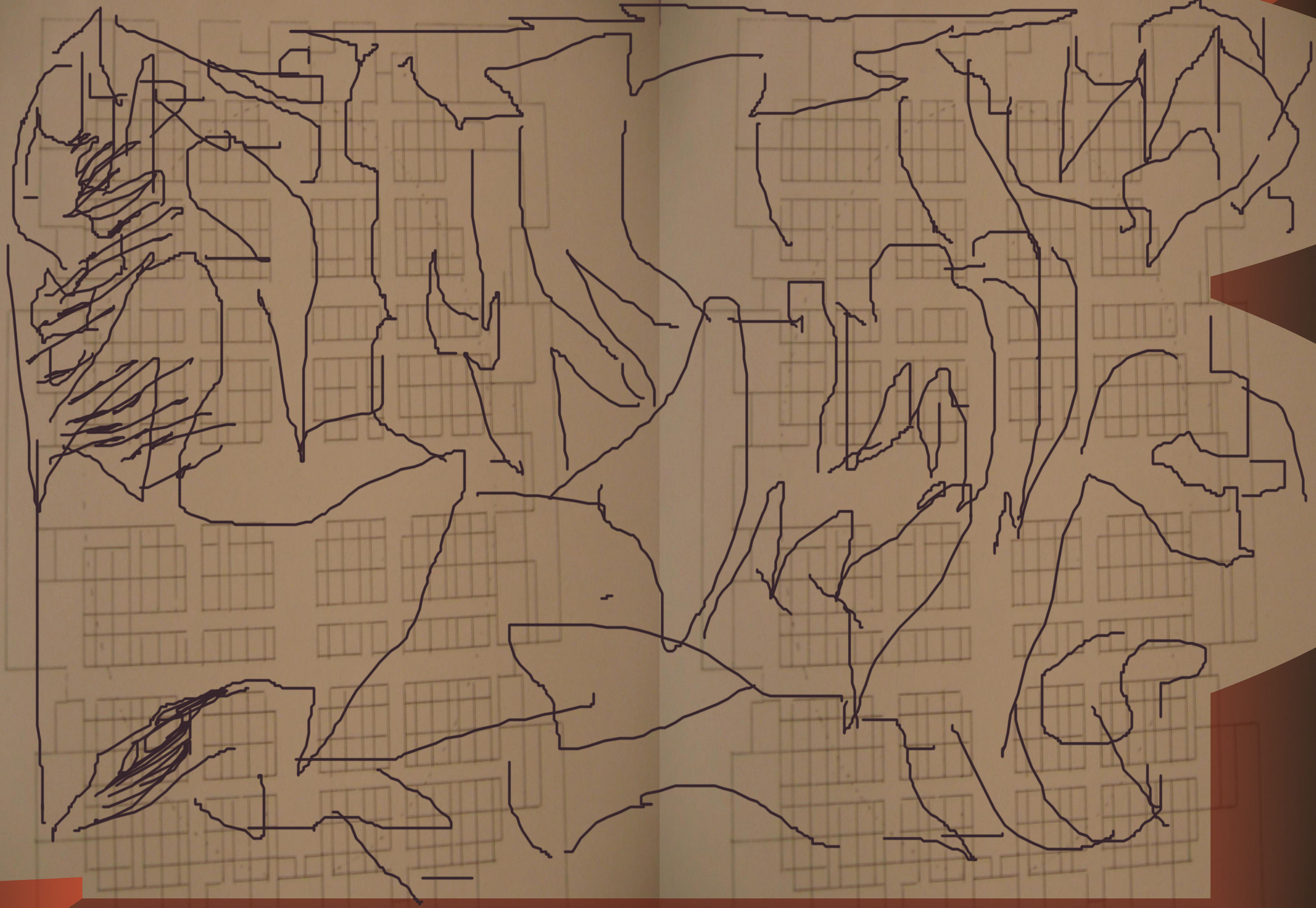


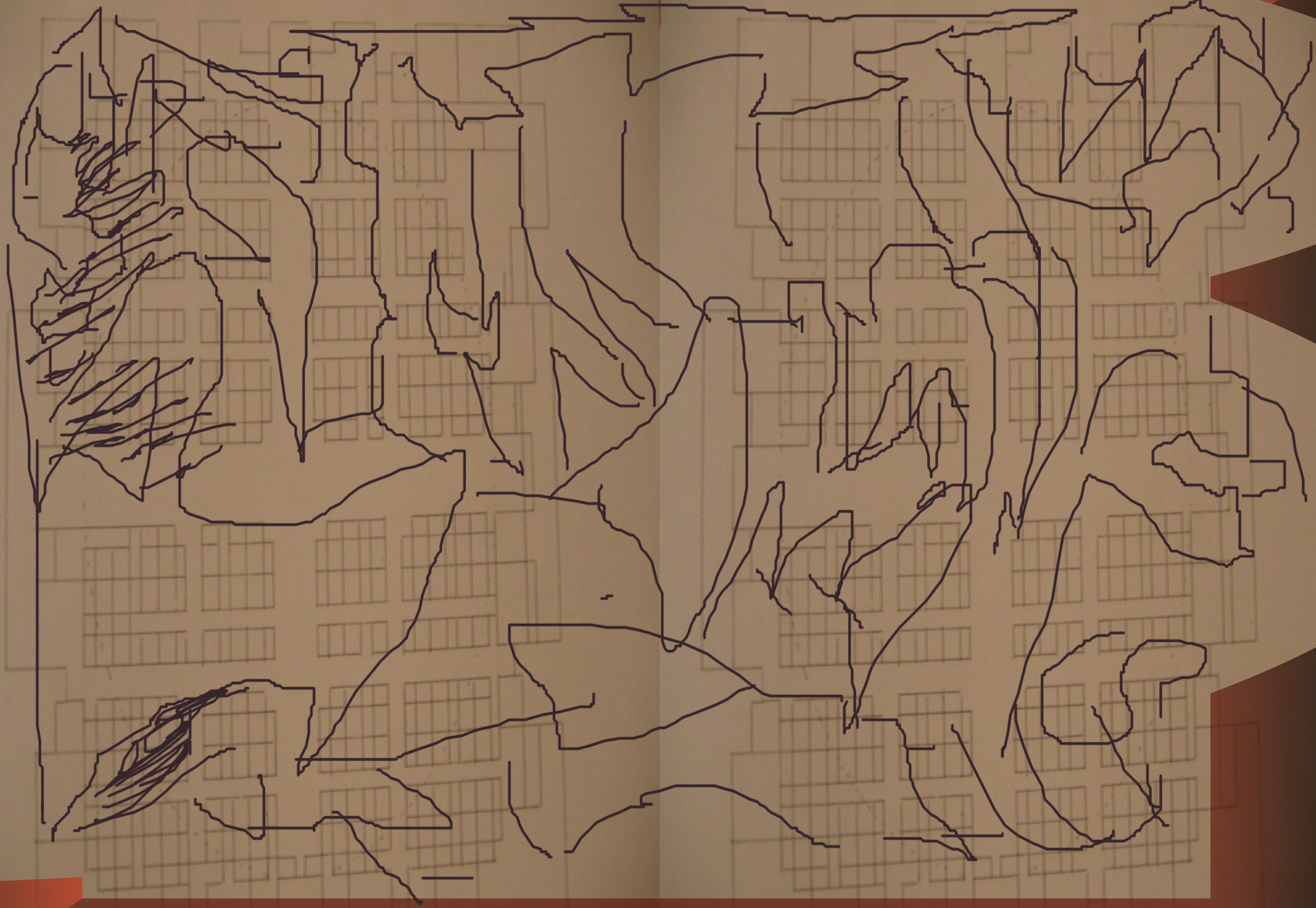


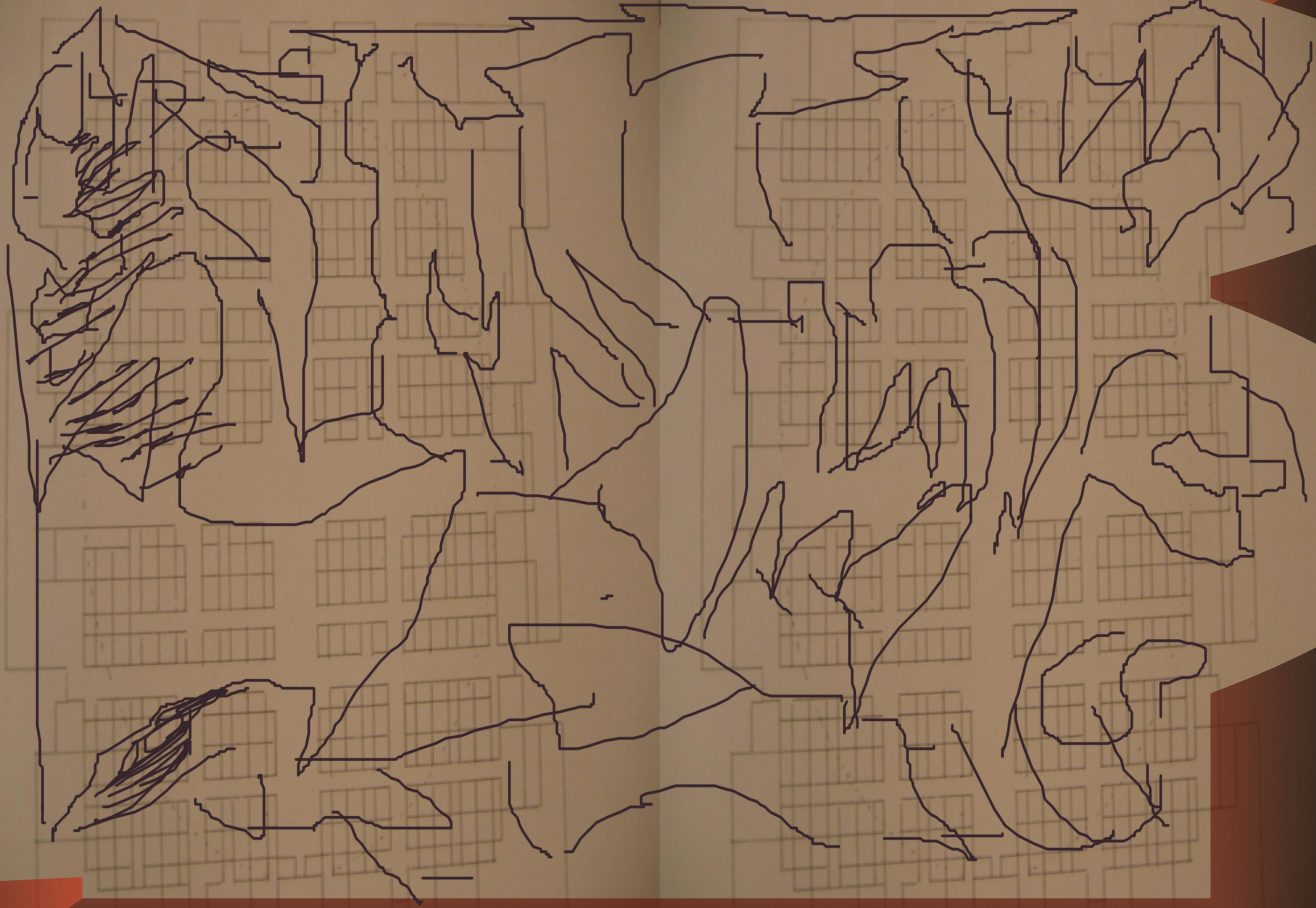


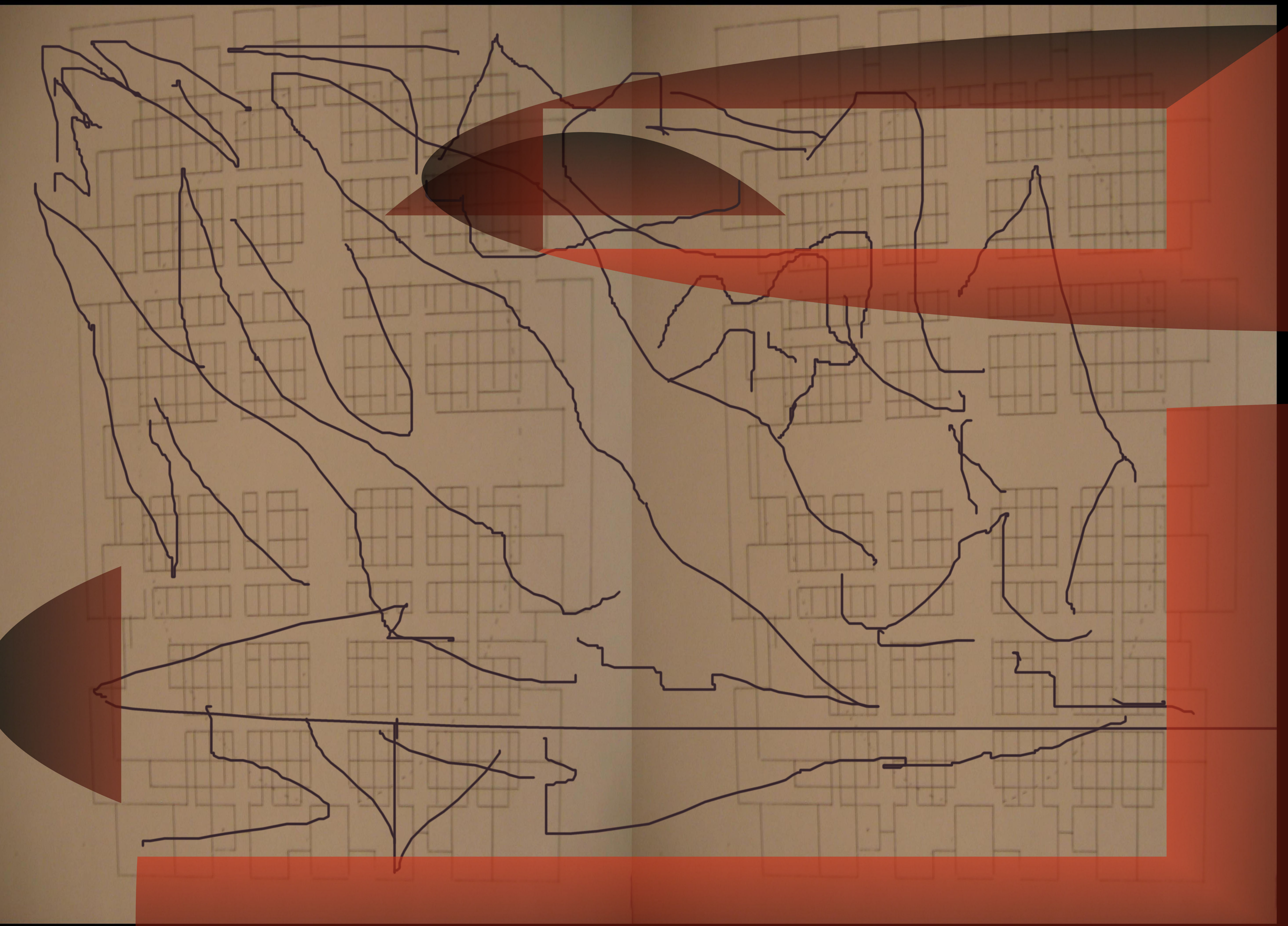

Barque and Fabu
Conflux/Hour
Morphosis....
Parabuloid Kno
Pilotti Plies
Satellite Town

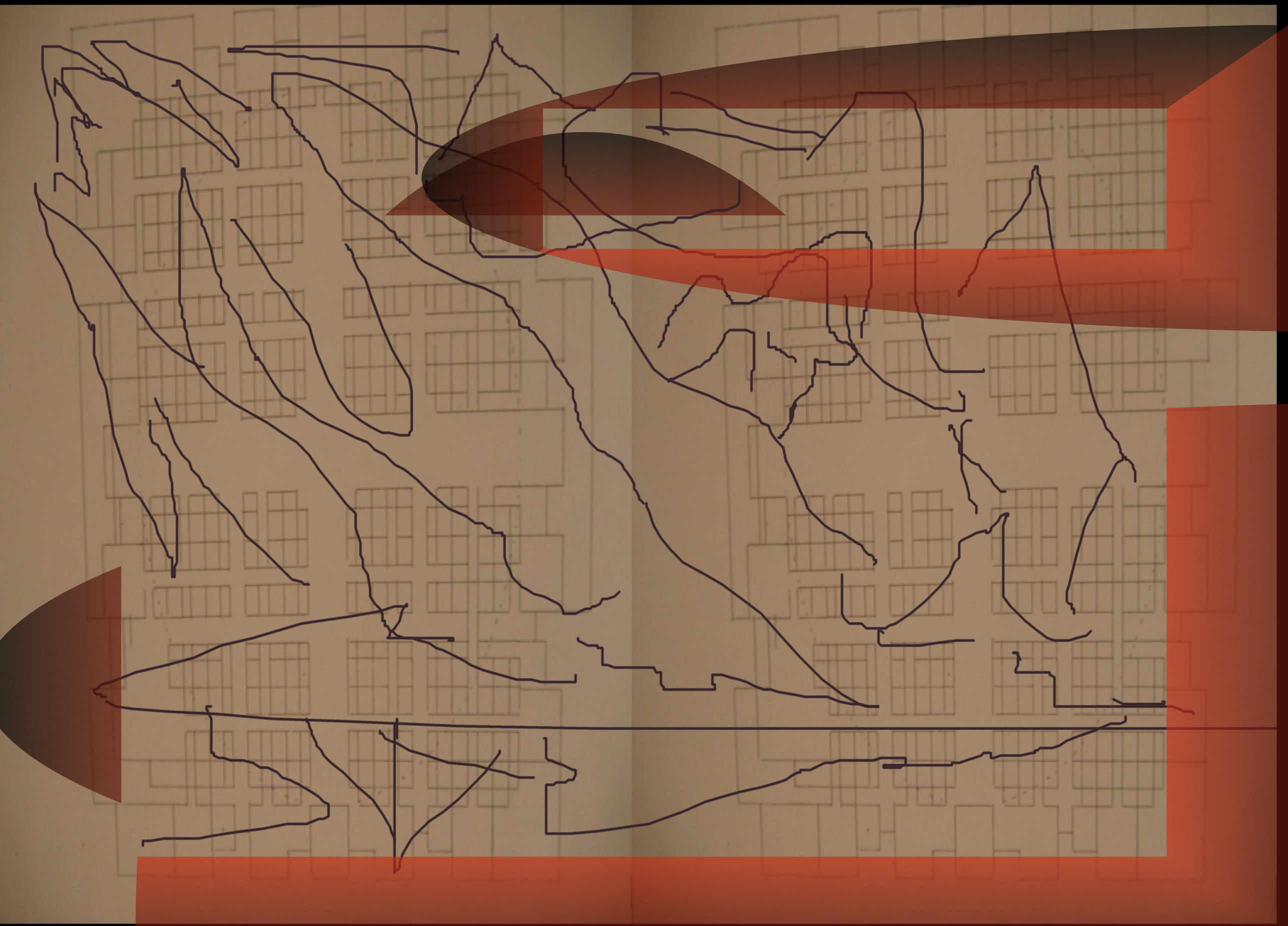


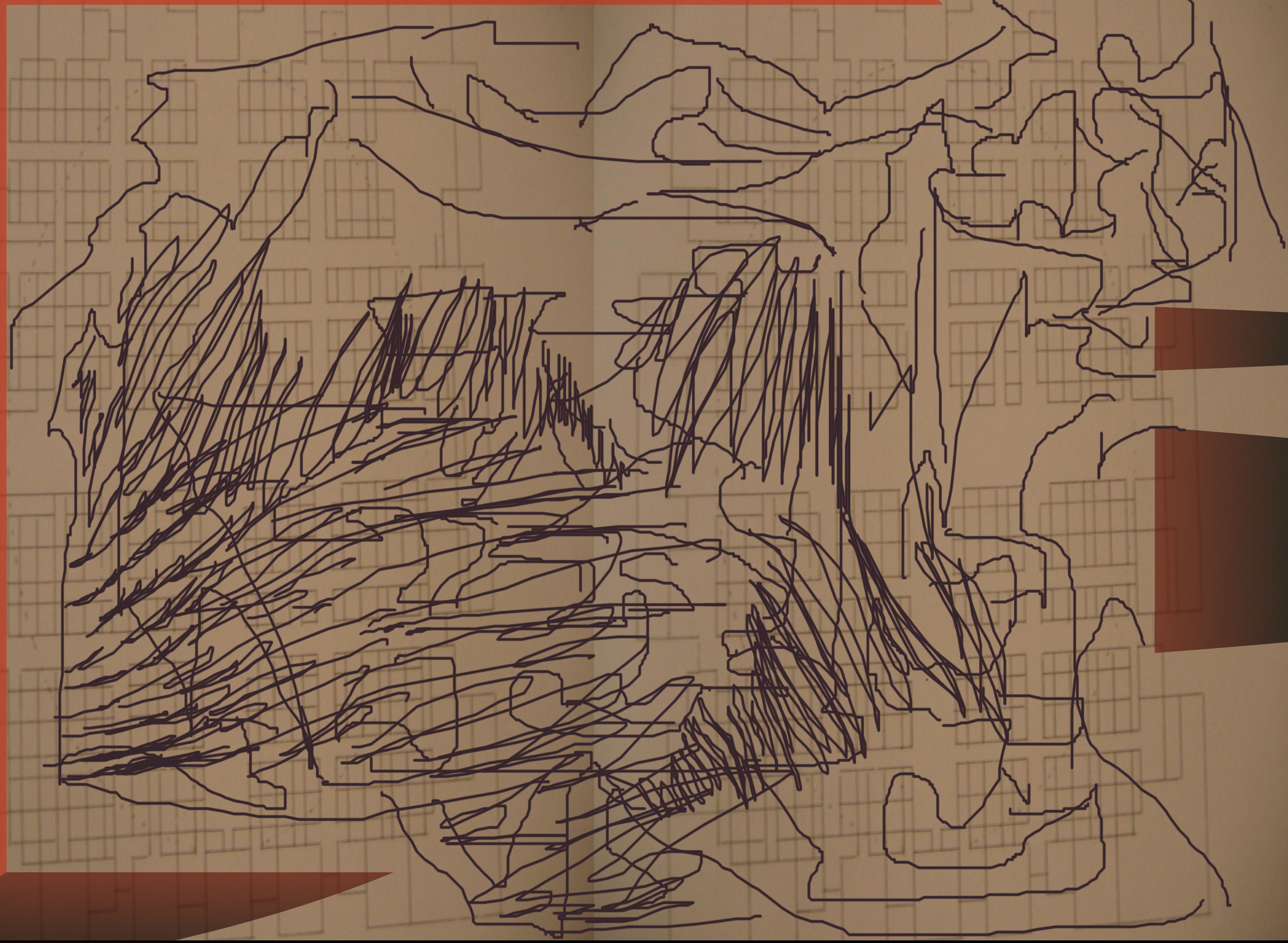




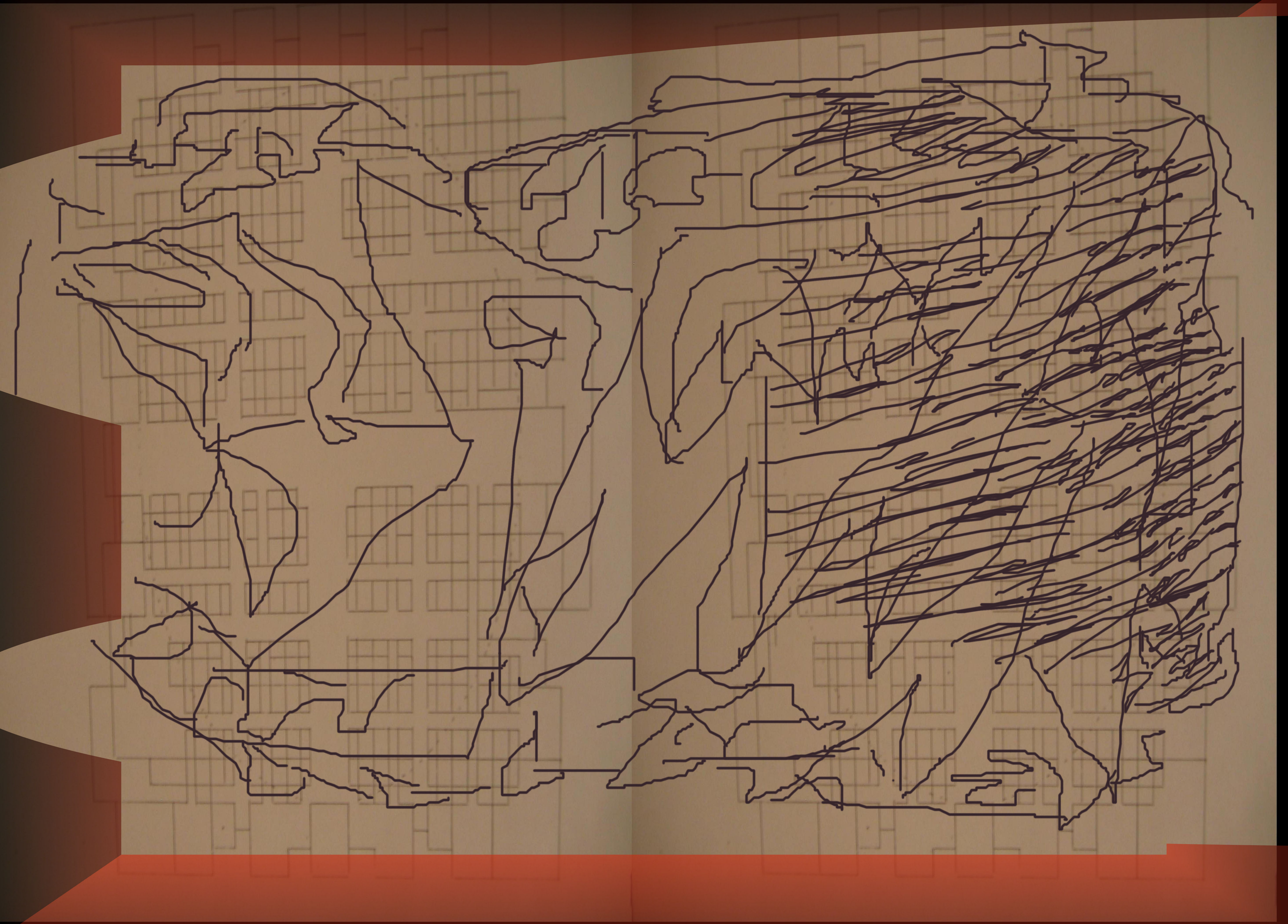


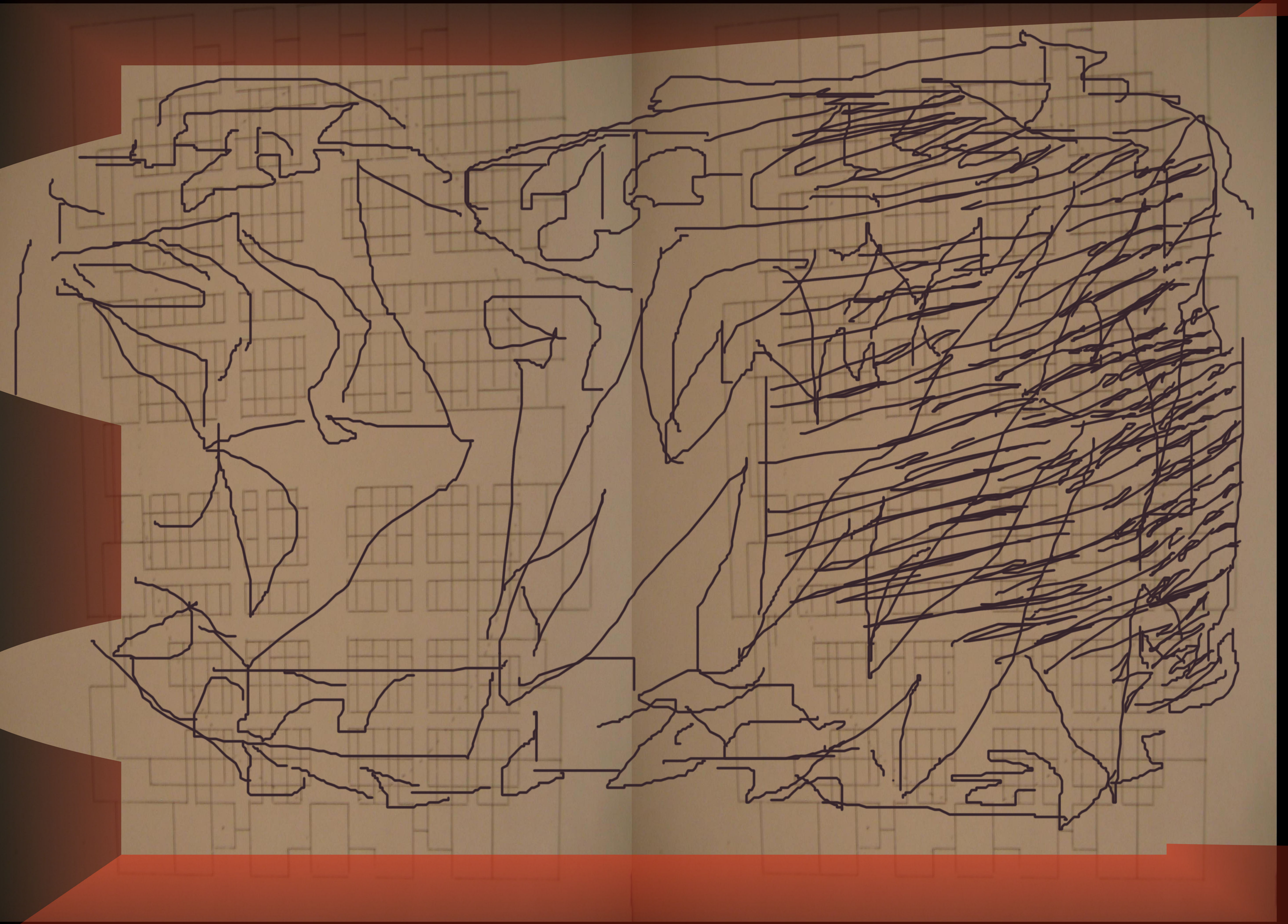


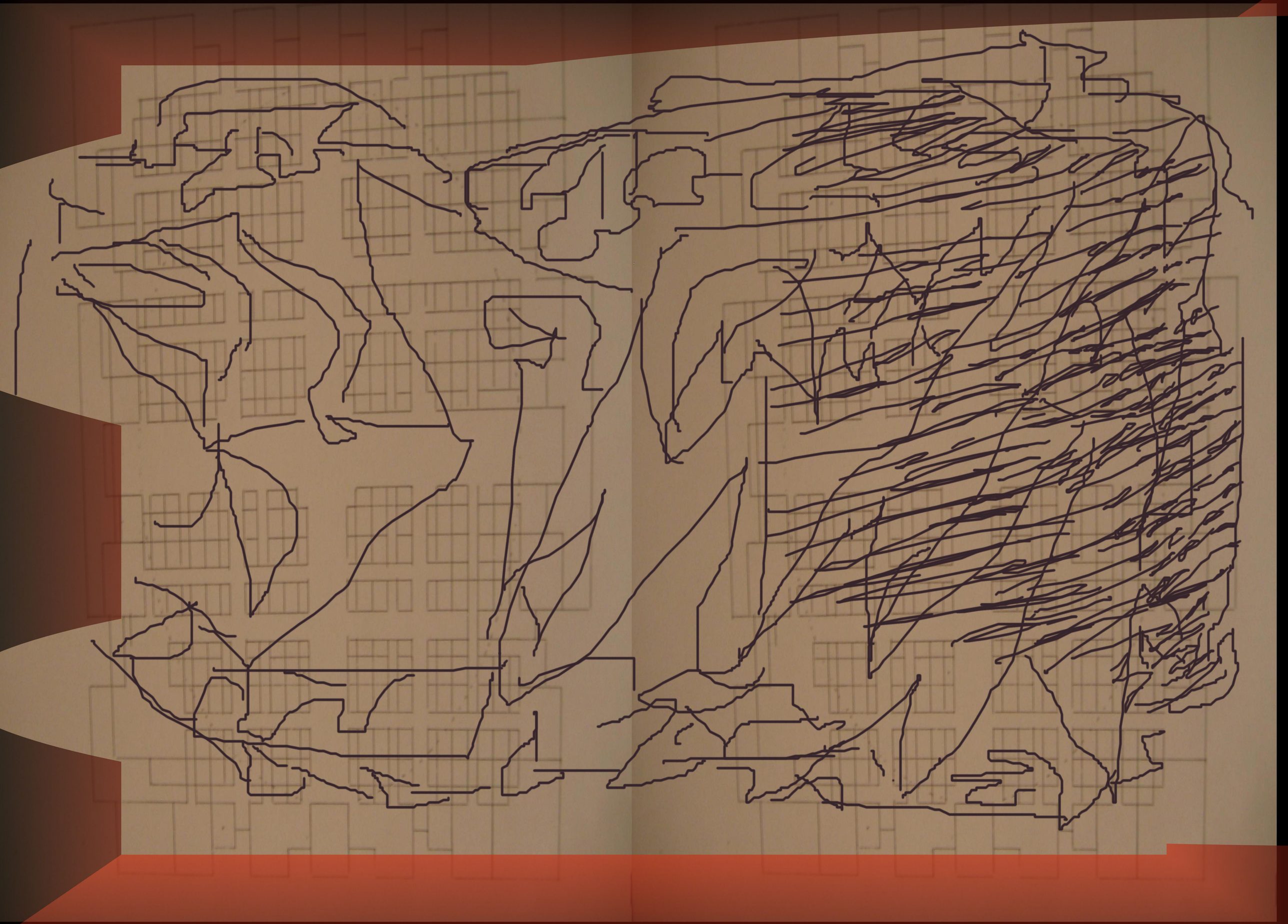


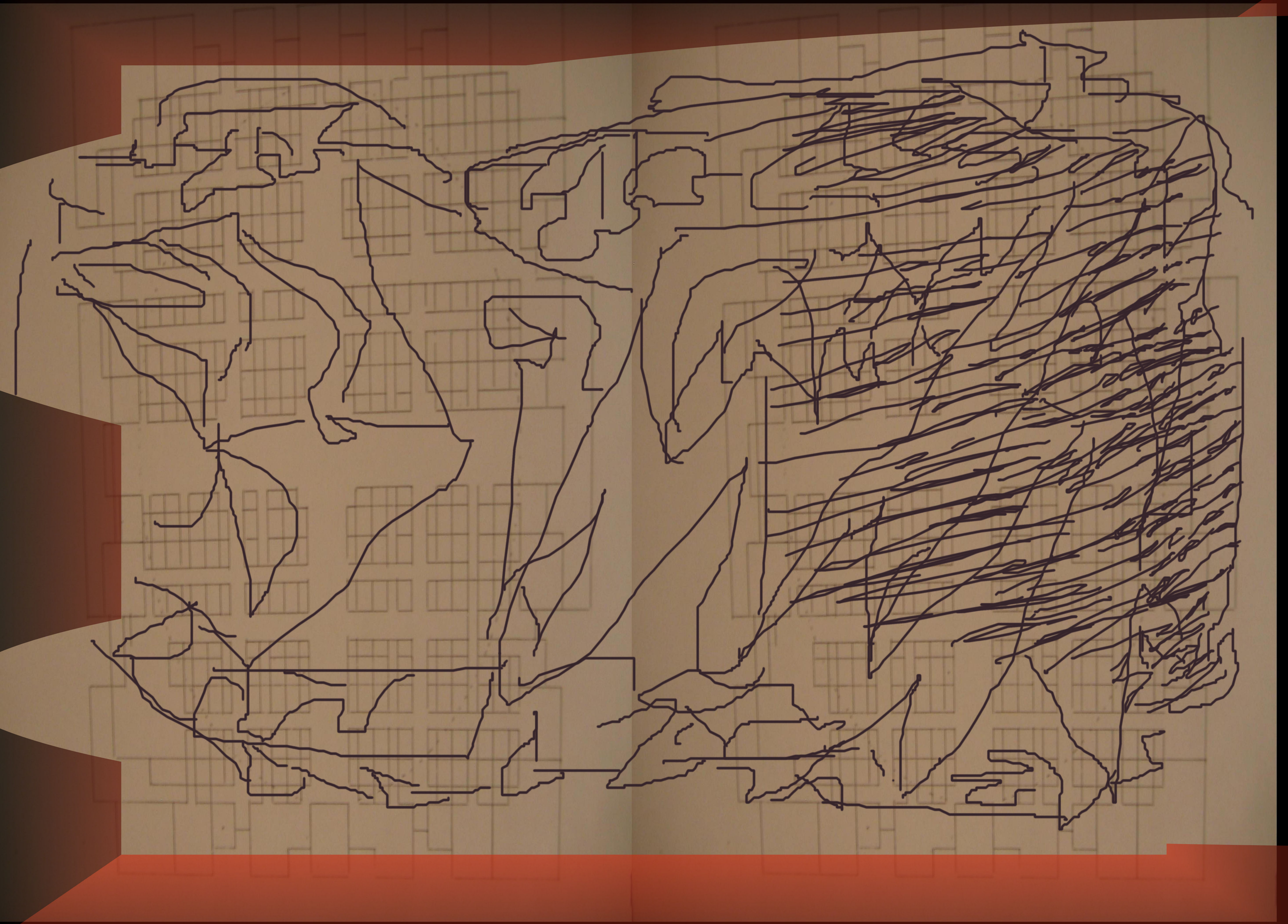


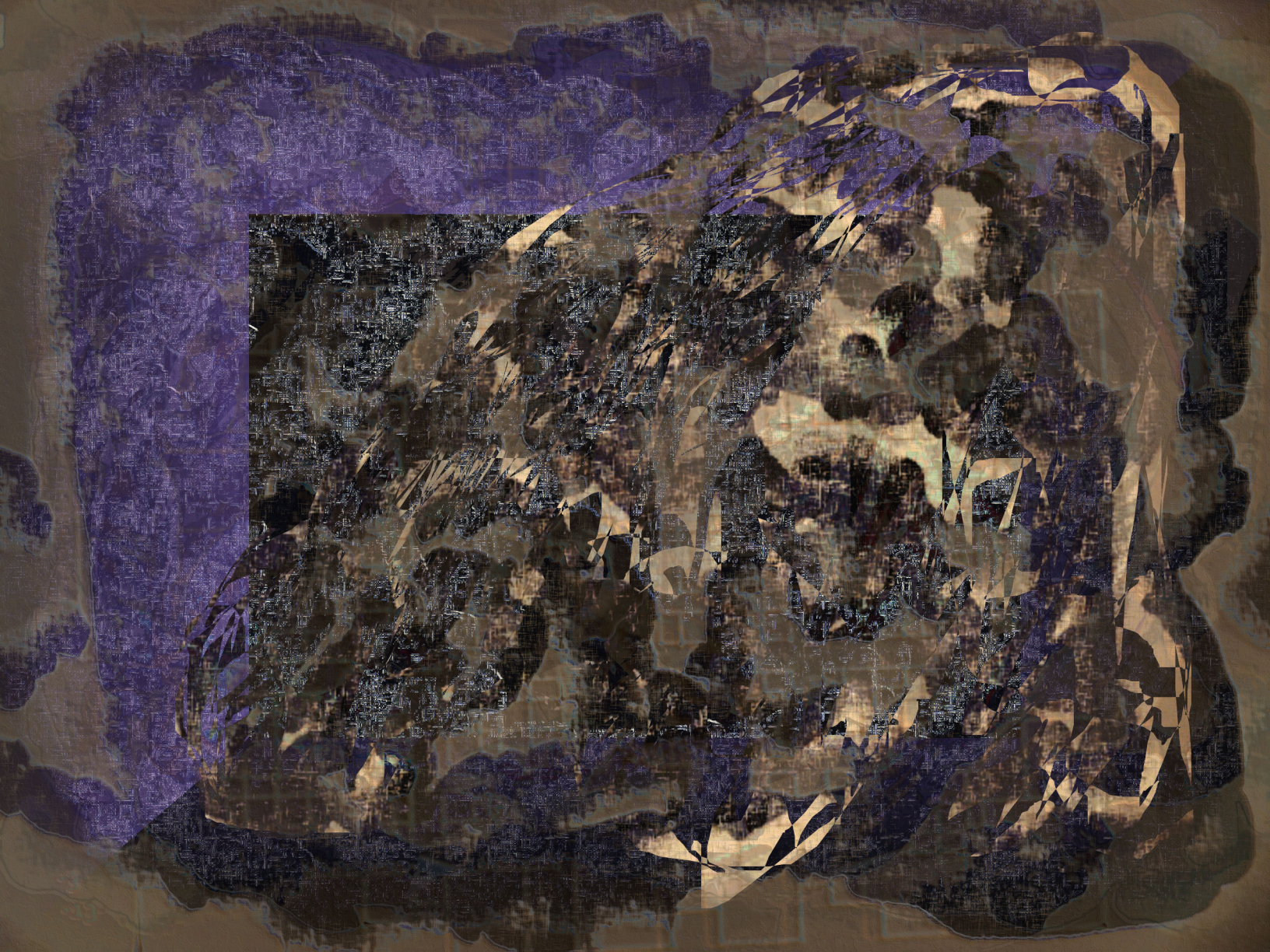


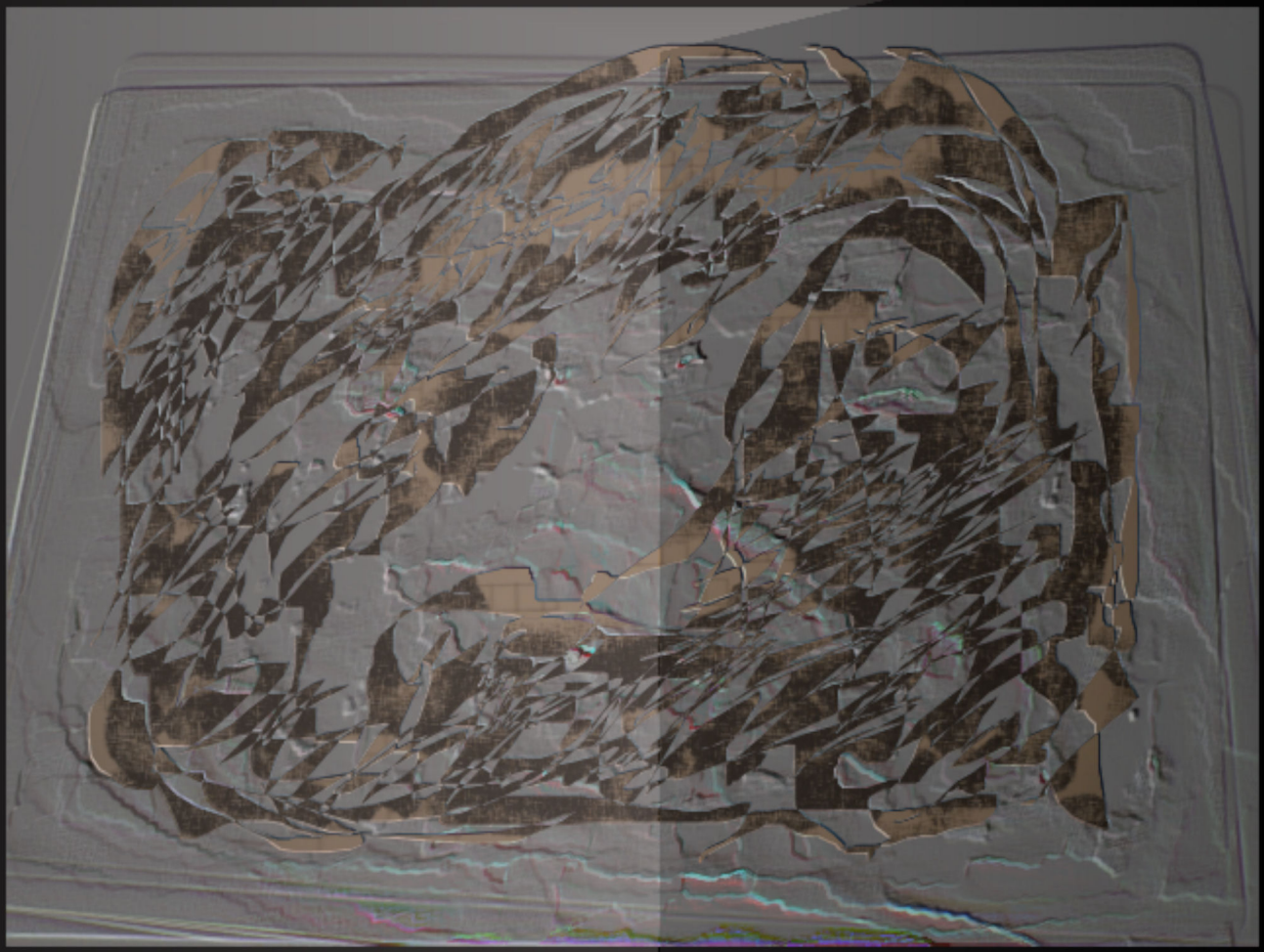


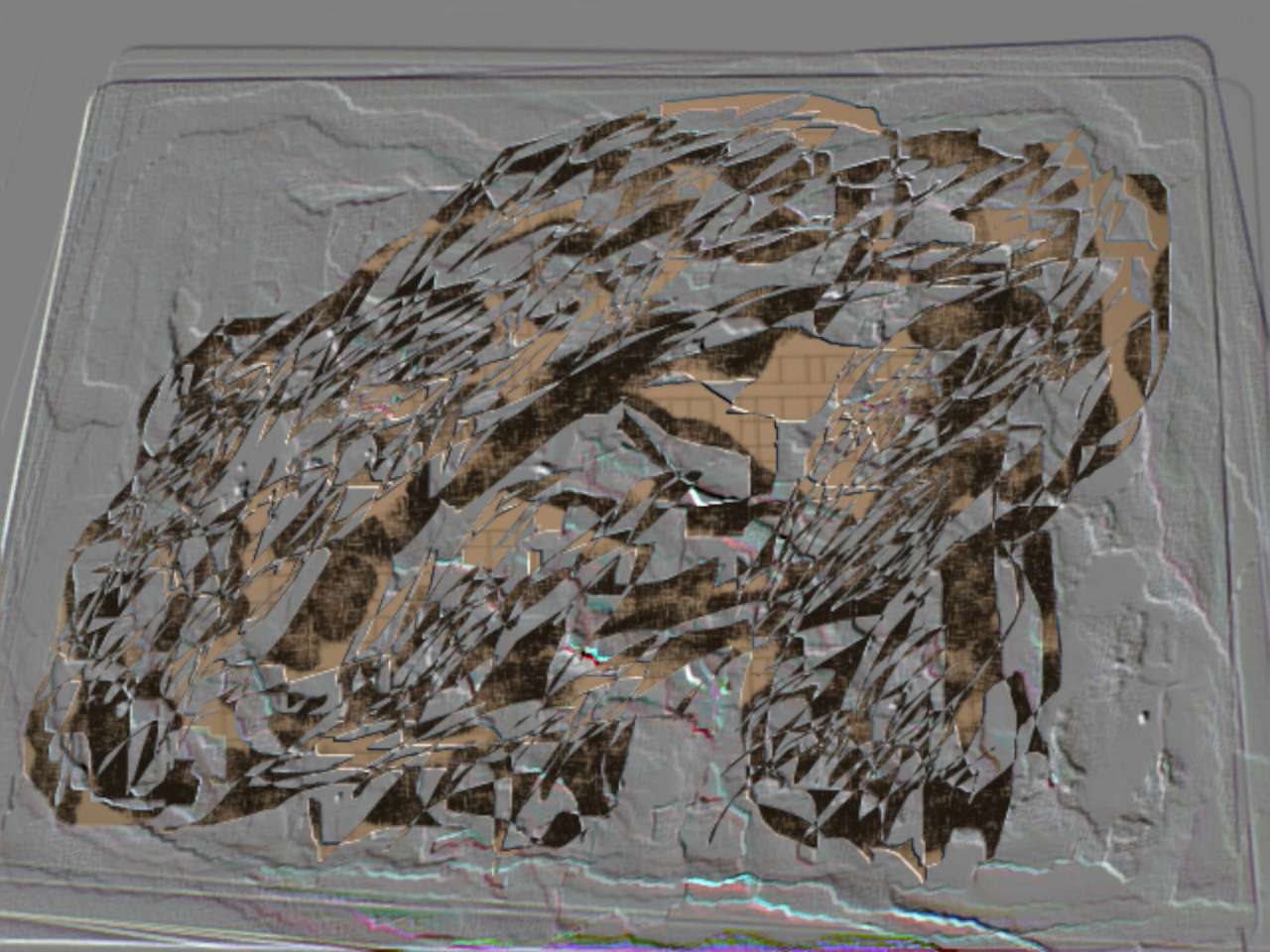


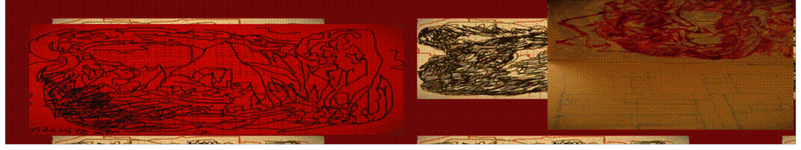


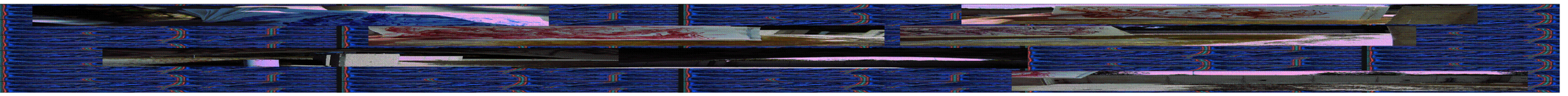


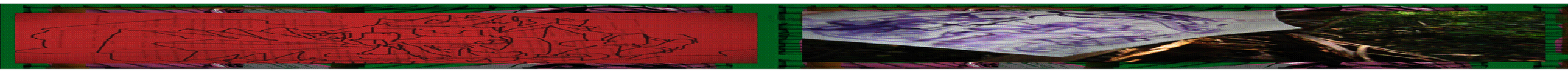


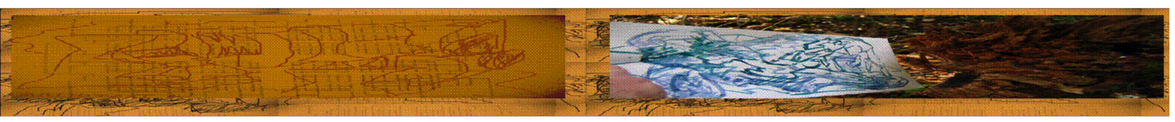


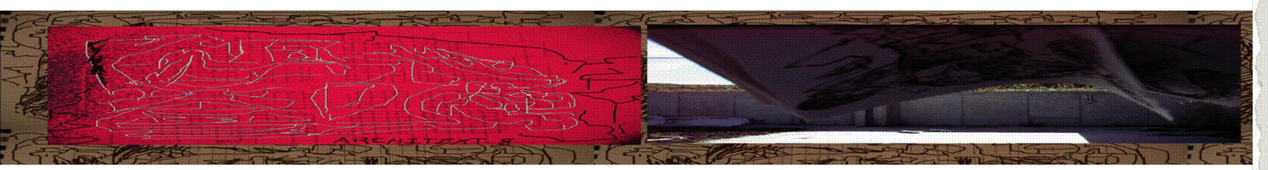










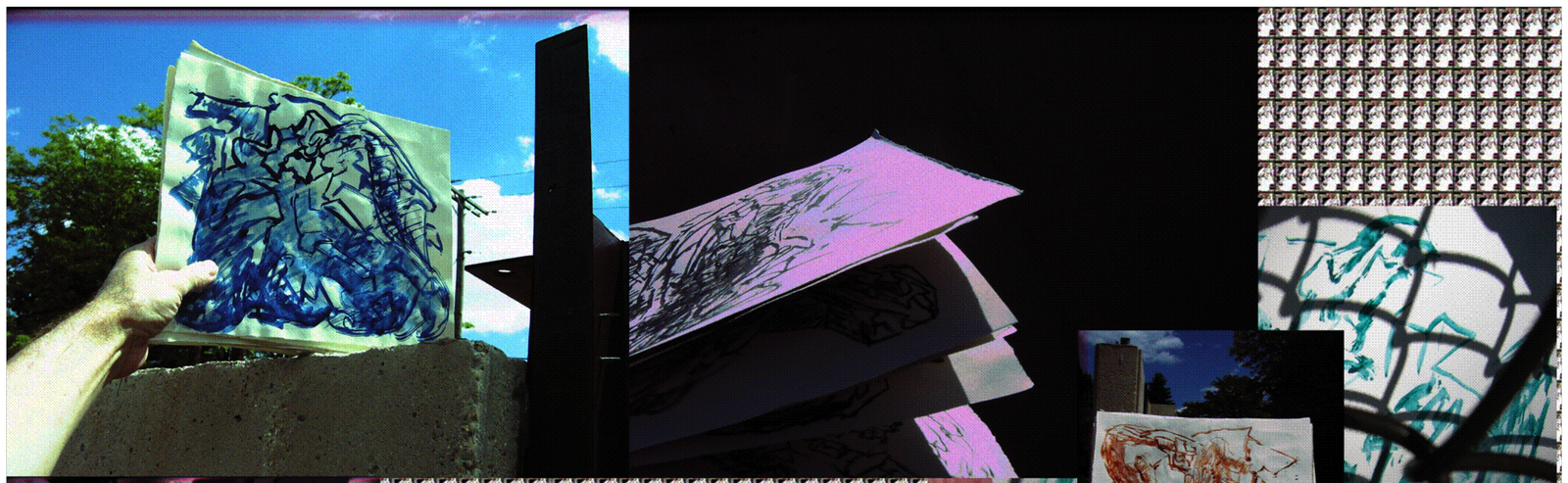


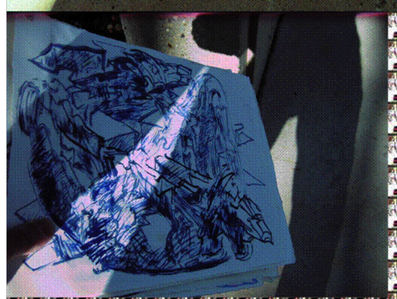




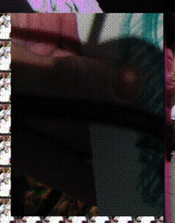


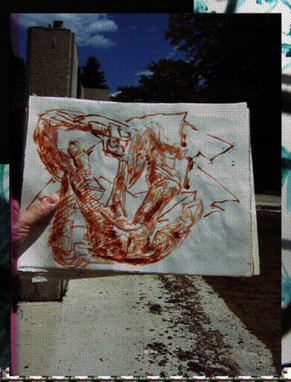
















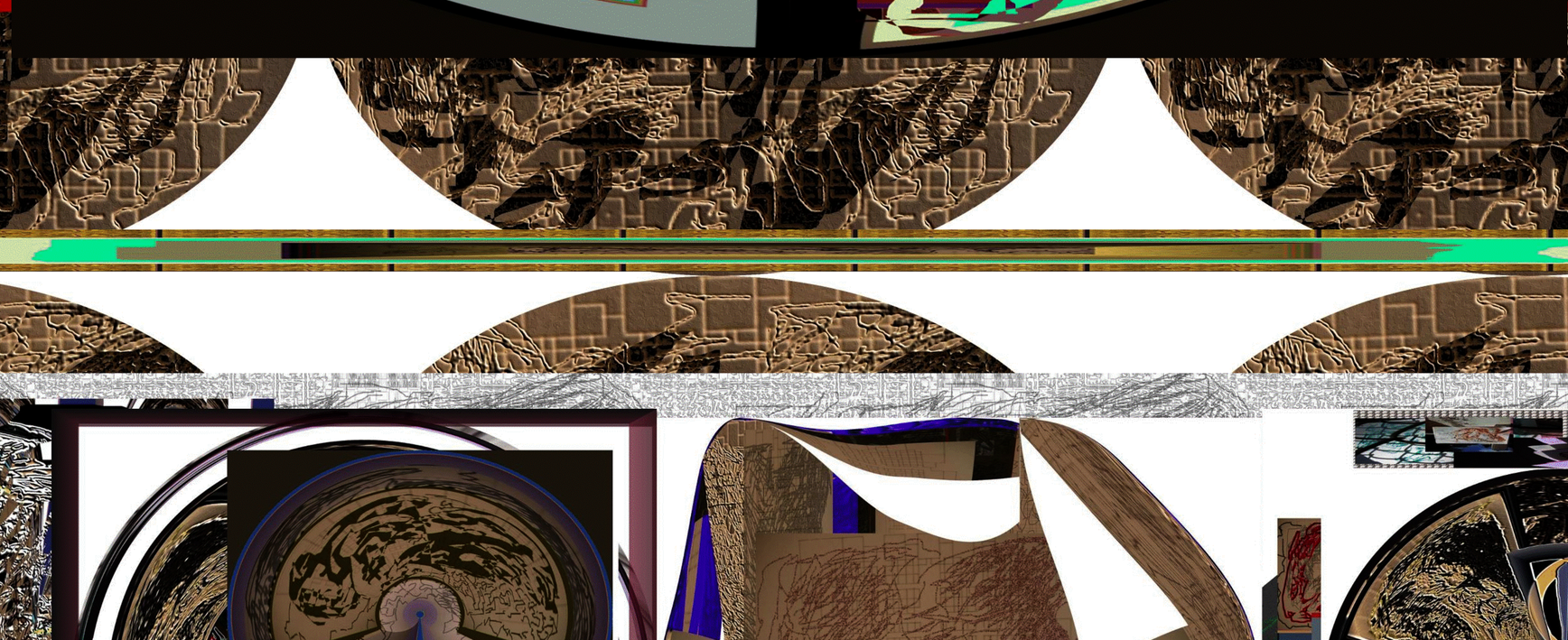

Super Script

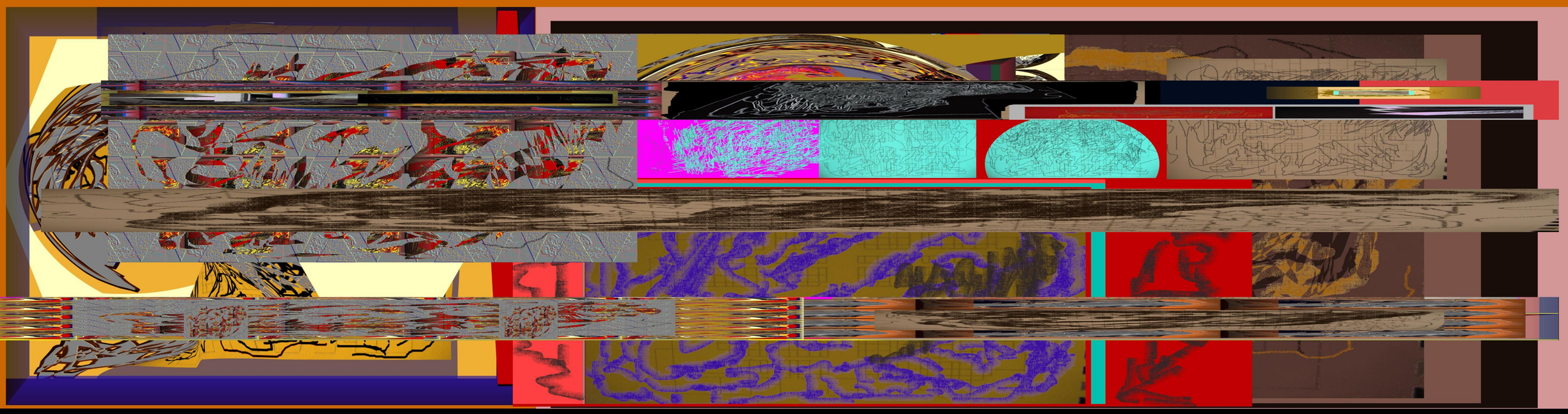


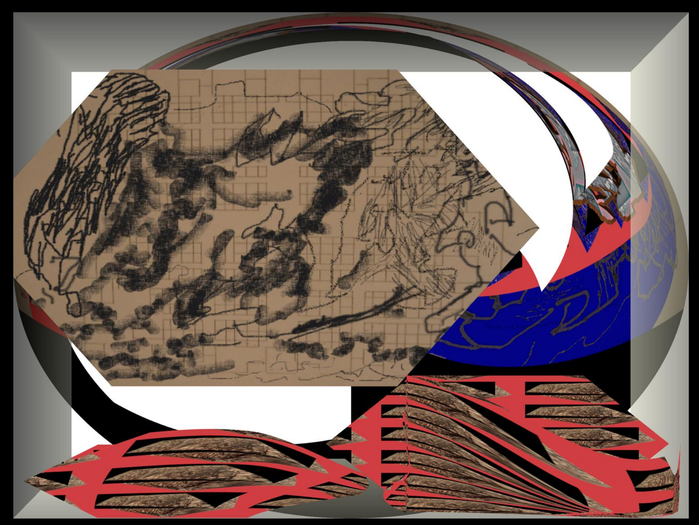

Super Script



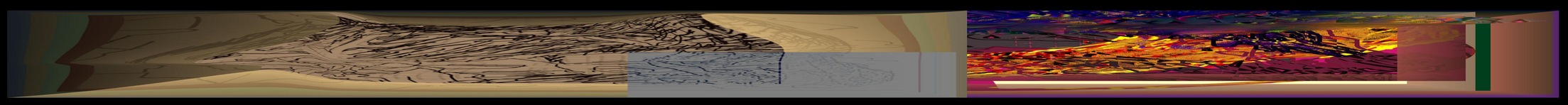




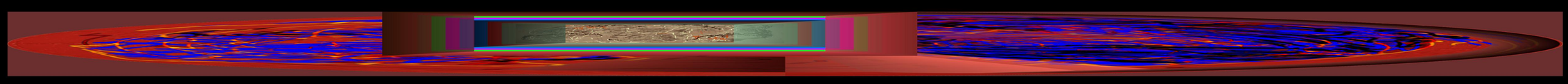


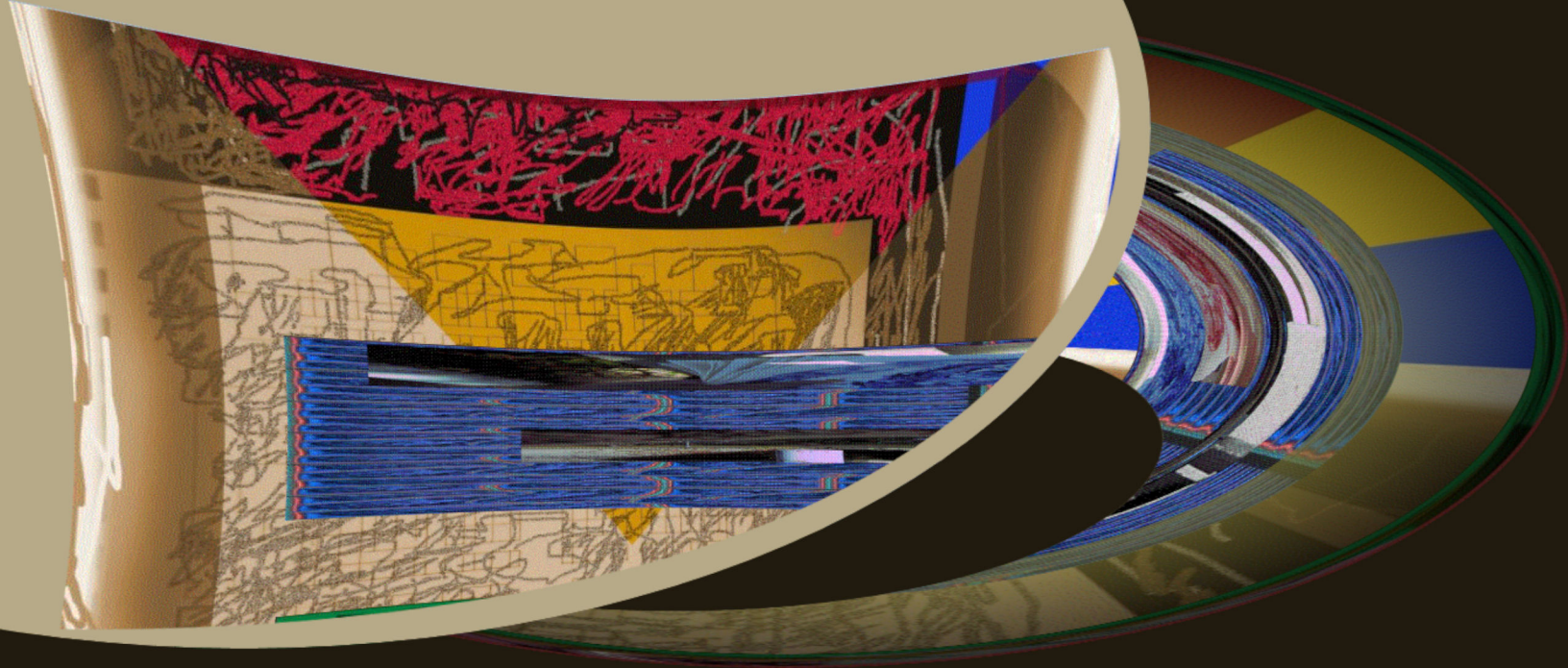


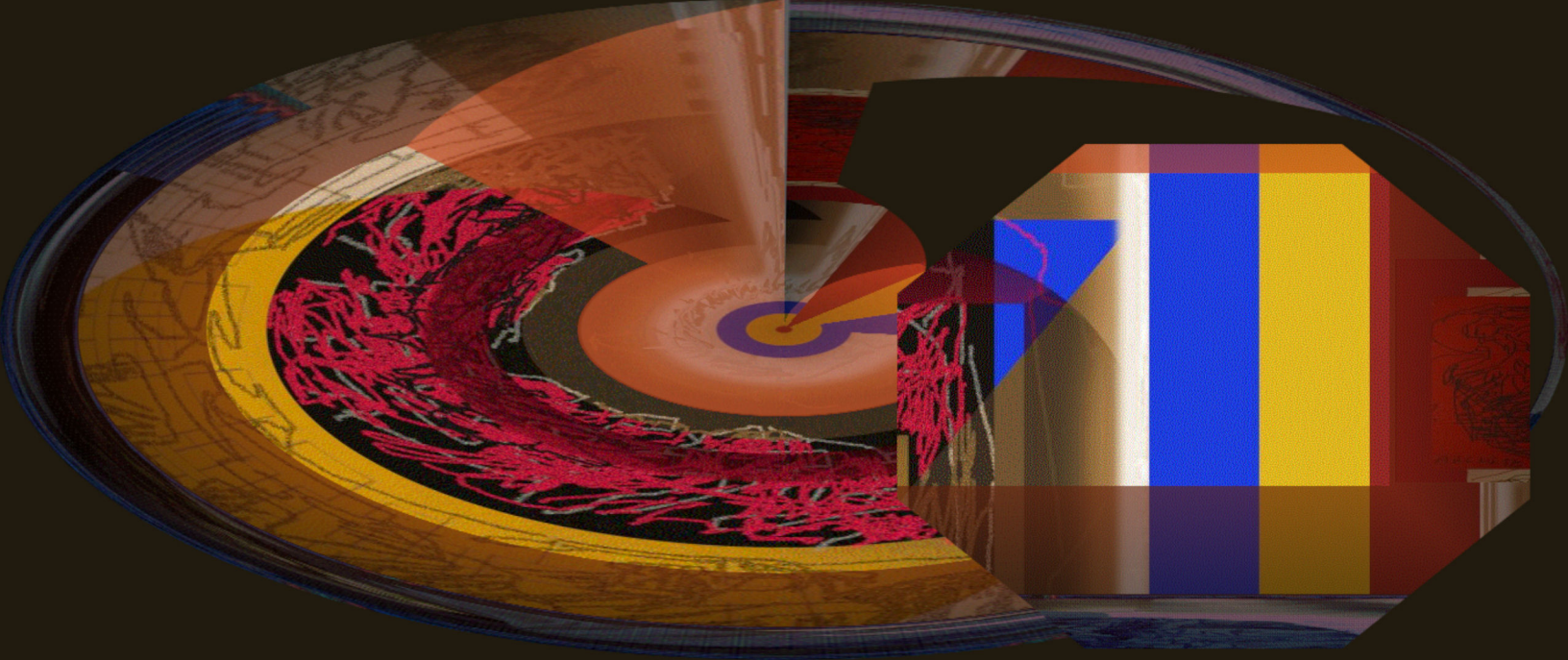










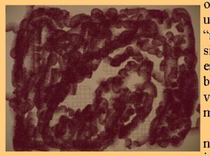






Intrados Ingress: preliminary
The Balduccino or interior archi-
curs to me is that between the
other that initiate a bridge be-
and in the case of Rodin the tab-
and turned to dance as a model,
in its allegories. Rodin was in the
modelling was in the spirit of
tools emphasized carving and his
blinks and Duchamp seems very
Drawng in the sense that Pound
maps calligraphy and calligraphy
In the space I use the groove is
framing and its elaboration to
tion is not secondary, is not an
half firestorm whirlwind"…

notes for a Balduccino



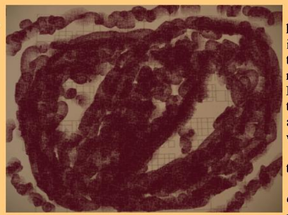
tectural bridge formed on the idea of a can-
stages of the Philadelphia Museum: ie the
tween the contrasting ideas of what a
leau of his commitment to a chain of art
all the while in the spirit of synechdoche,
spirit of syllepsis, a touching upon… in
Nature as Godess, a sybillic voice in the
relation to Brancusi as a kind of spiritual
connected to hand culture….drawing…
suggests in the phrase about the wave run-
maps physical joints and origami maps the



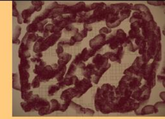
opy was given over to Berninini
unit housing Duchamp's Glass
"model" is: in Duchamps case an
signifiers given he only sculpted
embracing the idea of extending
both cases nature as a model en-
variation of art materials, and the
mentor. At a time it may have



as his challenge at
and across: the
identification to
because too poor
the detail in space
counters the divide
differences be-
seemed that



suggestion of
Rodin build-
Davinci in
to afford art
whereas for
perhaps be-
tween things
Duchamp

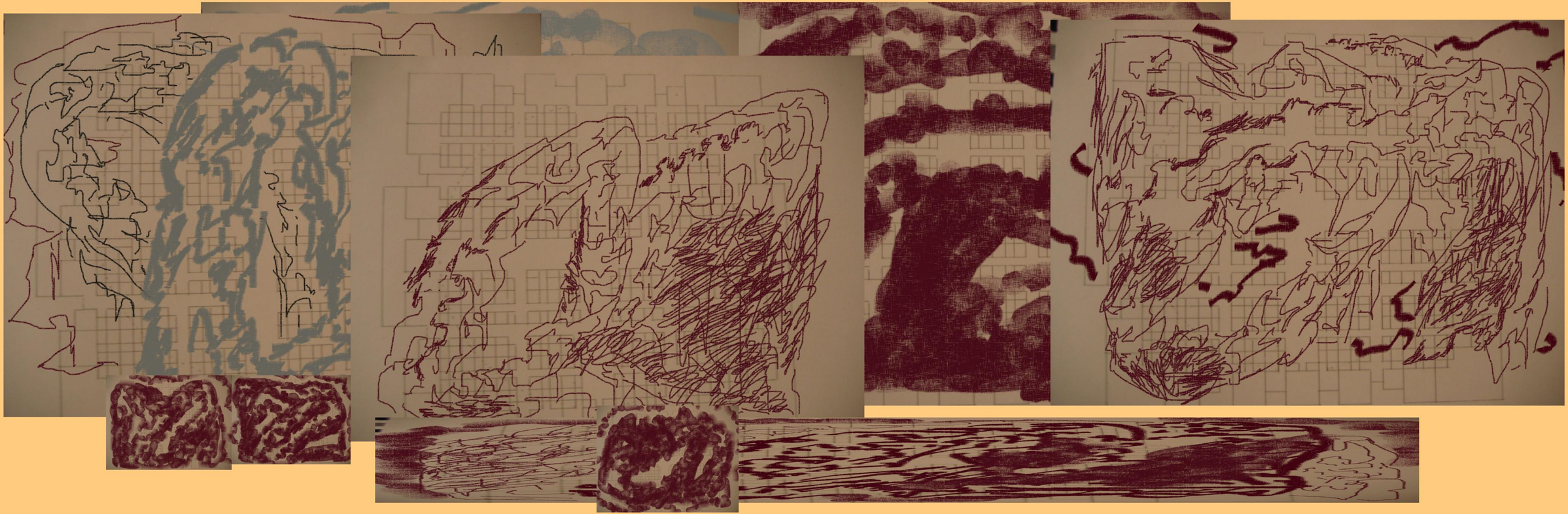


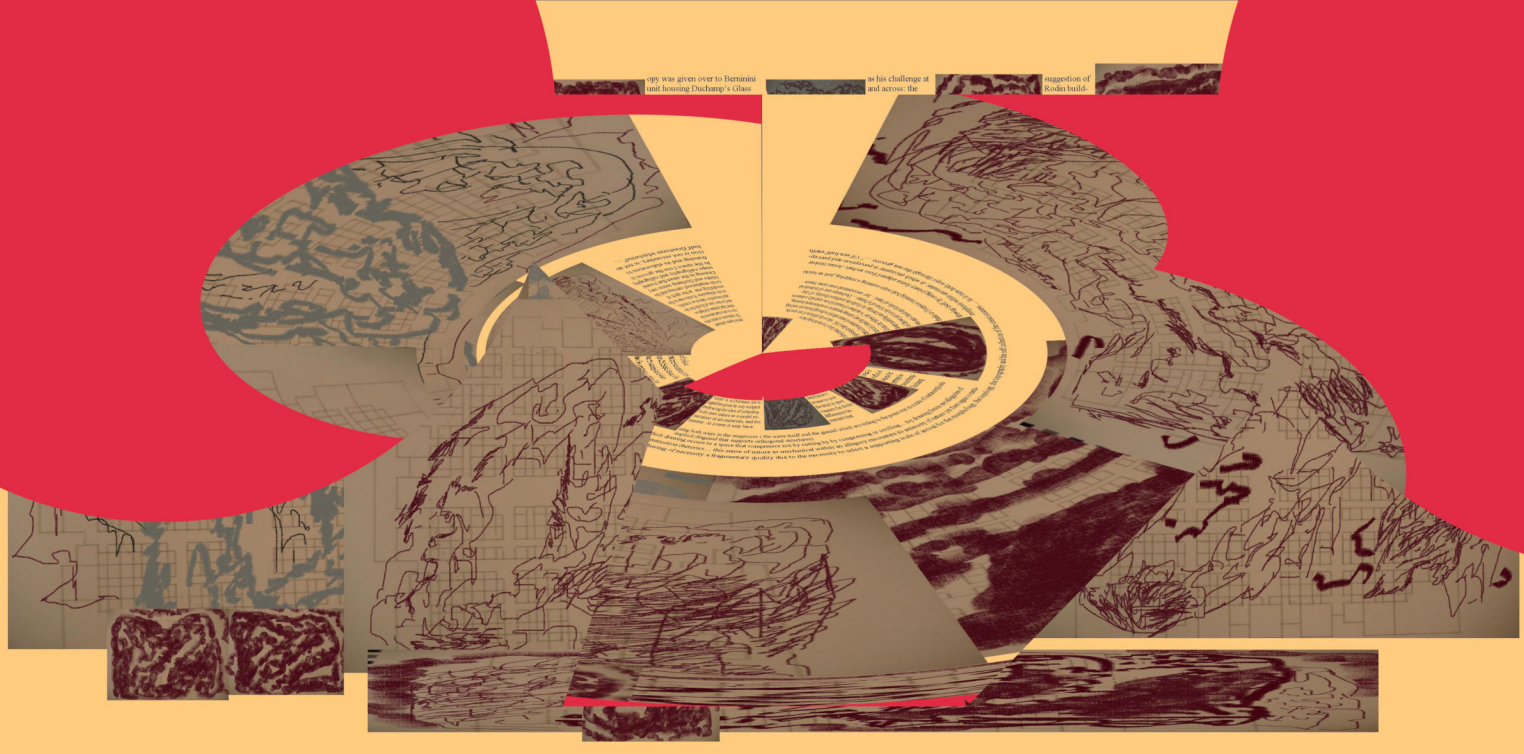
his drawing mentor Caracci. In our day the bridge that oc-
ing housing the Gates of Hell…what are the reflections of one upon the
terms of the machanics of nature reflected on through human art ontology
materials, formed his early drawing reputation on architectural drawing,
Davinci the "abbracciari" or embrace of manifold was spatially cohesive
tween modelling and carving, for Rodin the preffered fluidity of clay
as Matisse put it in his Notes of a Painter… Duchamps use of industrial
was anti- hand and Rodin all hand… but encountered over time Janus

ning both ways in the seagroove (the wave itself and the gunnel which according to the poem was in a state of metamorphosis
implicit diagonal that supports orthogonal structures)
thanks to Dionysus) running both ways meaning a mapping, just as taichi

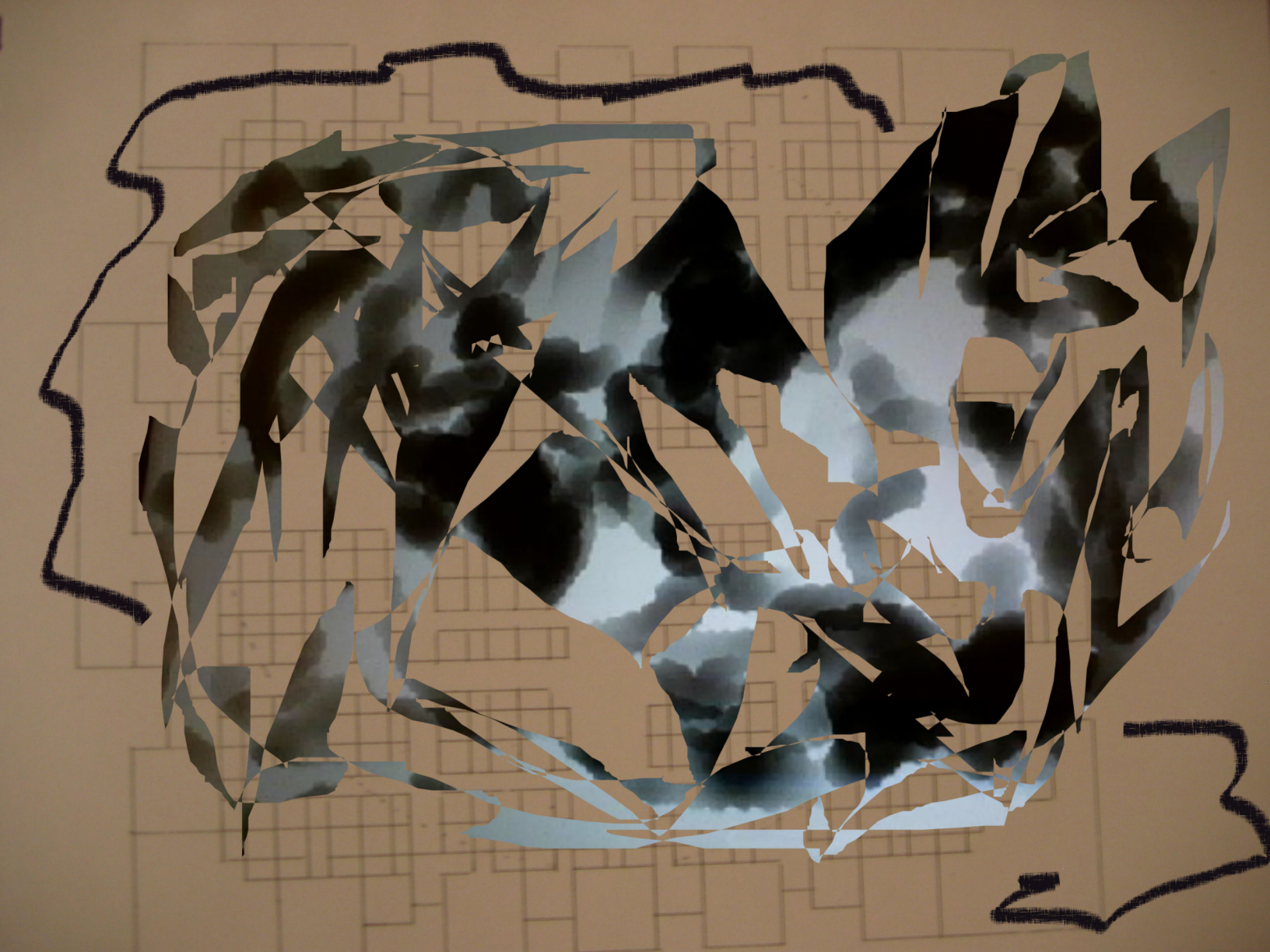
drawing itself, by using joinery forms adapted from archaic Asian timber
morphosis within encounter, in which encounter is perception and percep-

the computer arc or loop, as a kind of link to the human reflex art and in which drawing occurs to a space that compresses not by cutting by by compressing or scrolling… my drawing forms are allegories of complex detailing as in brackets…the "bracket" is then a visual pun on deconstruction rhetorics… this sense of nature as mechanical within an allegory encounters its antinomy of nature yet then again a meta-affect, or an aperception but is the form of nature itself… the realization thus having of necessity a fragmentary quality due to the necessity to select a supporting scale of arrival for the morphology, the topology, the topography and the self collection of the consciousness…. As it runs both ways through the sea groove…." Of sea half earth

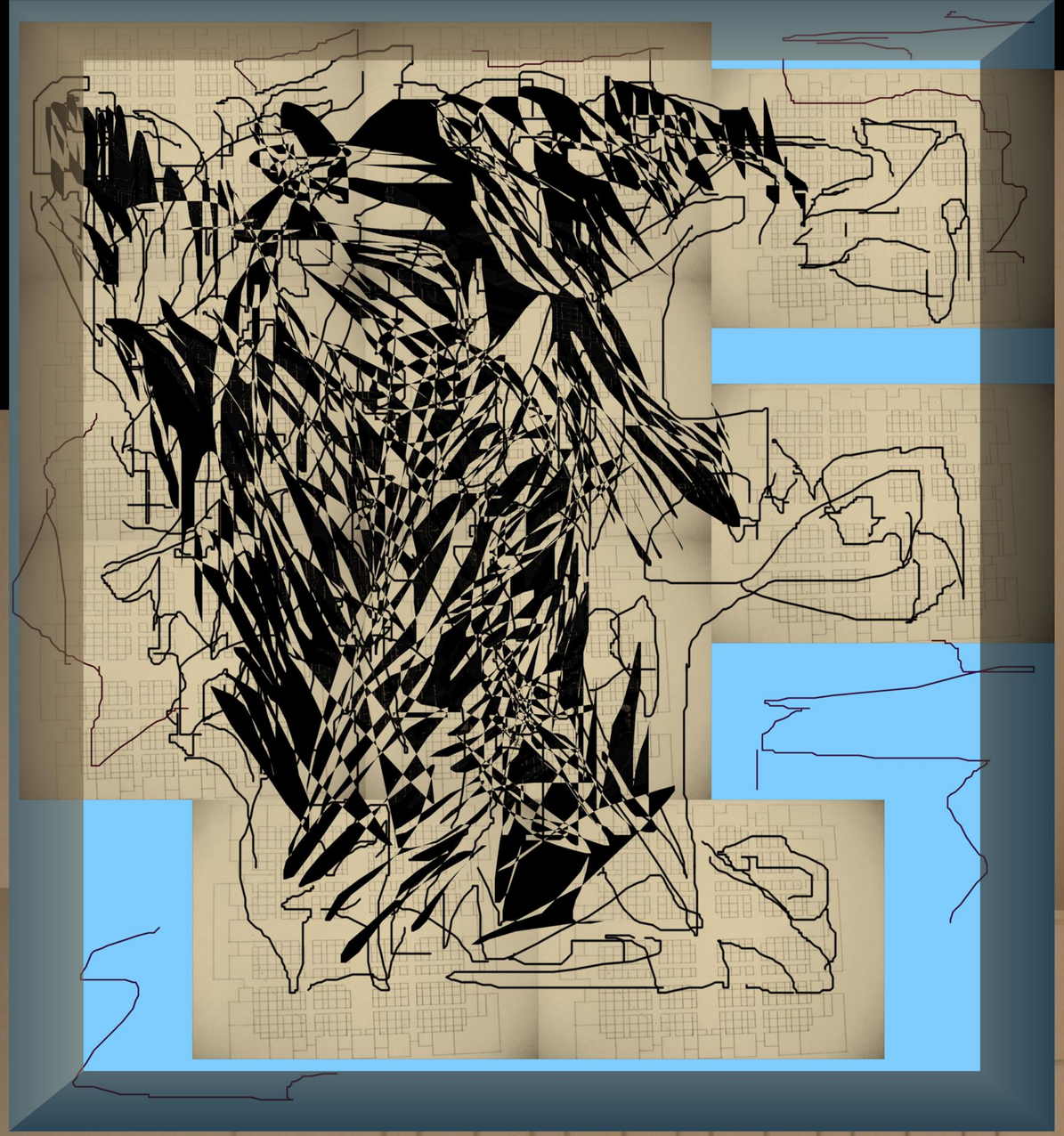




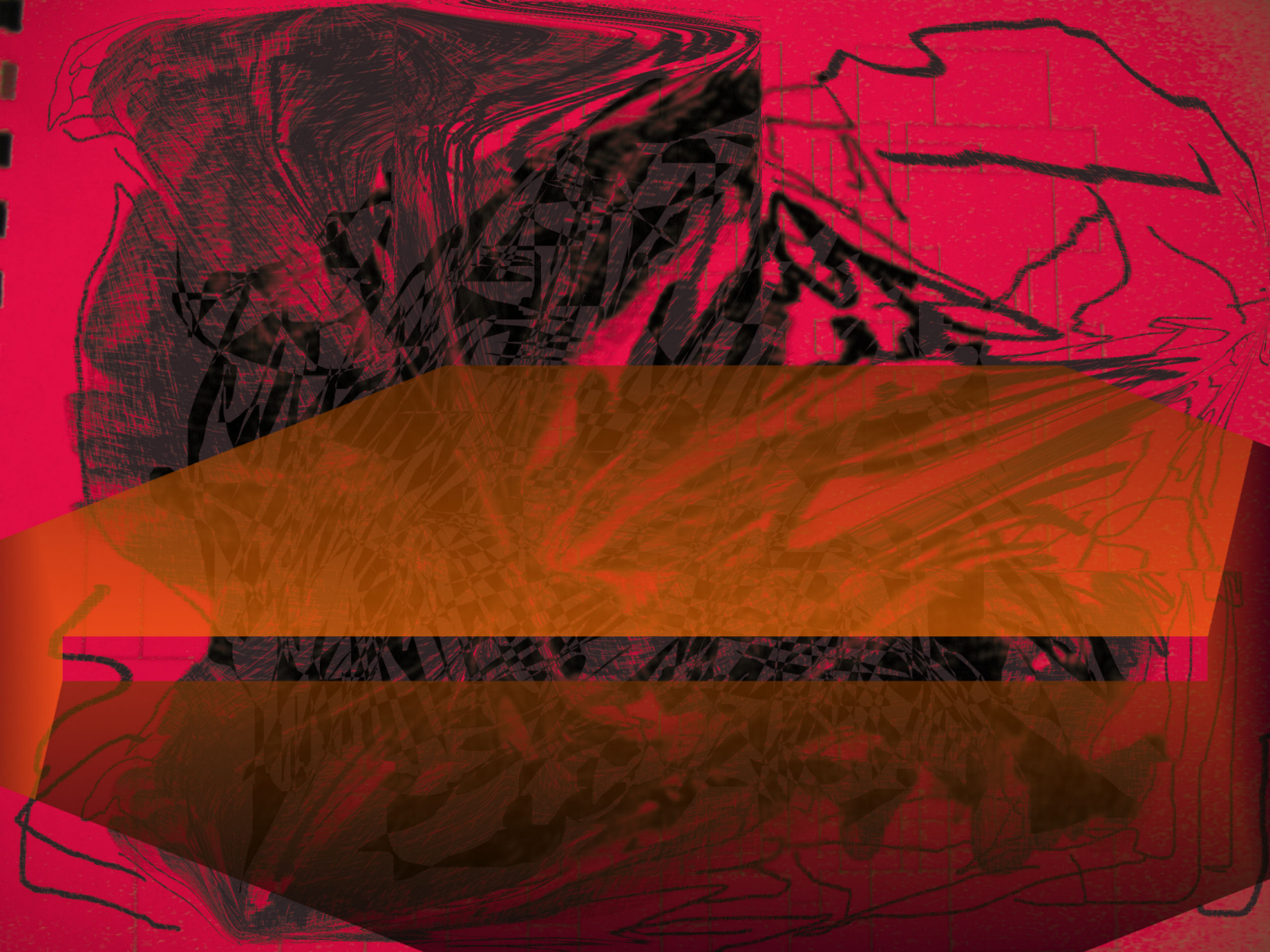




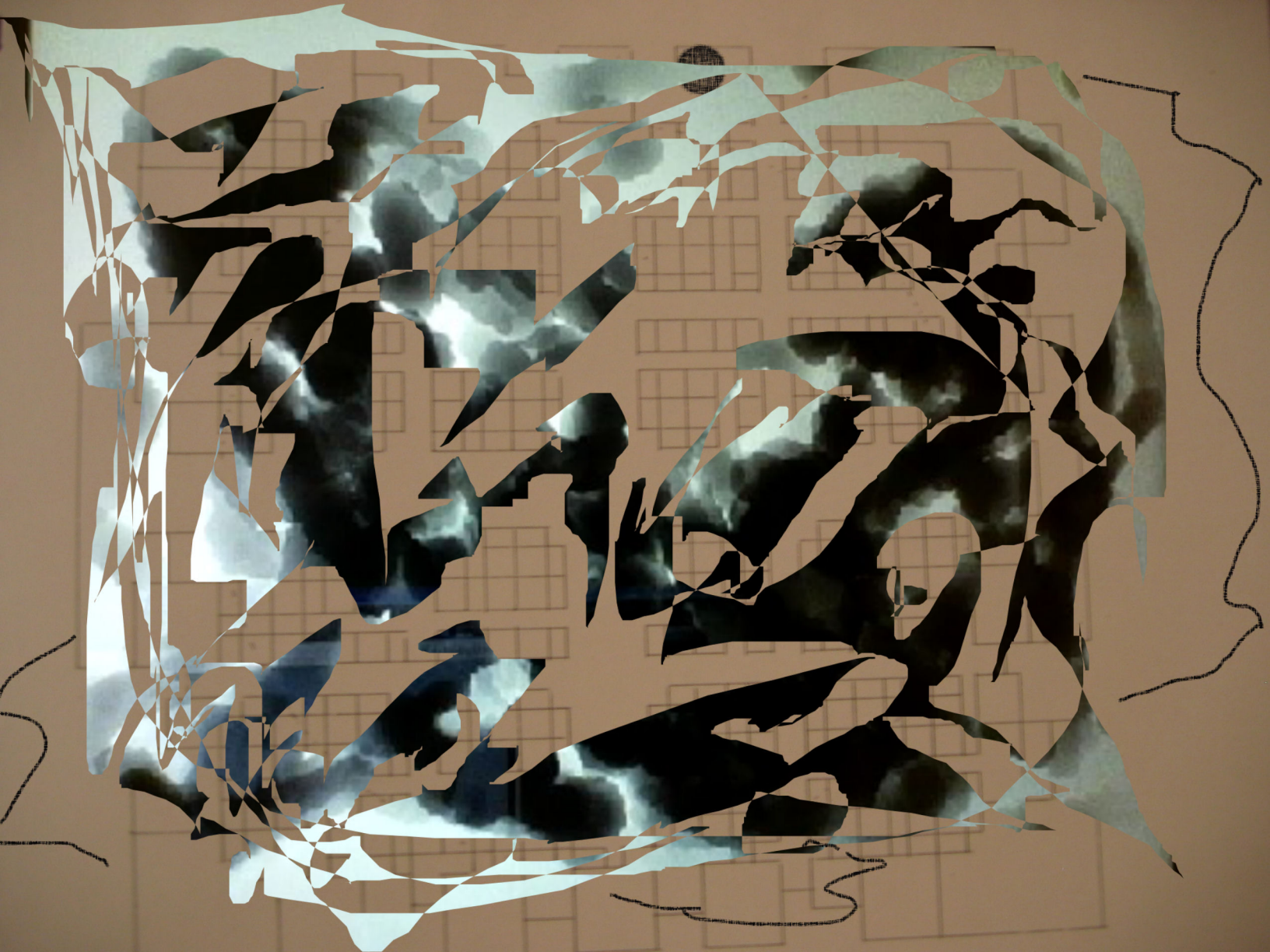


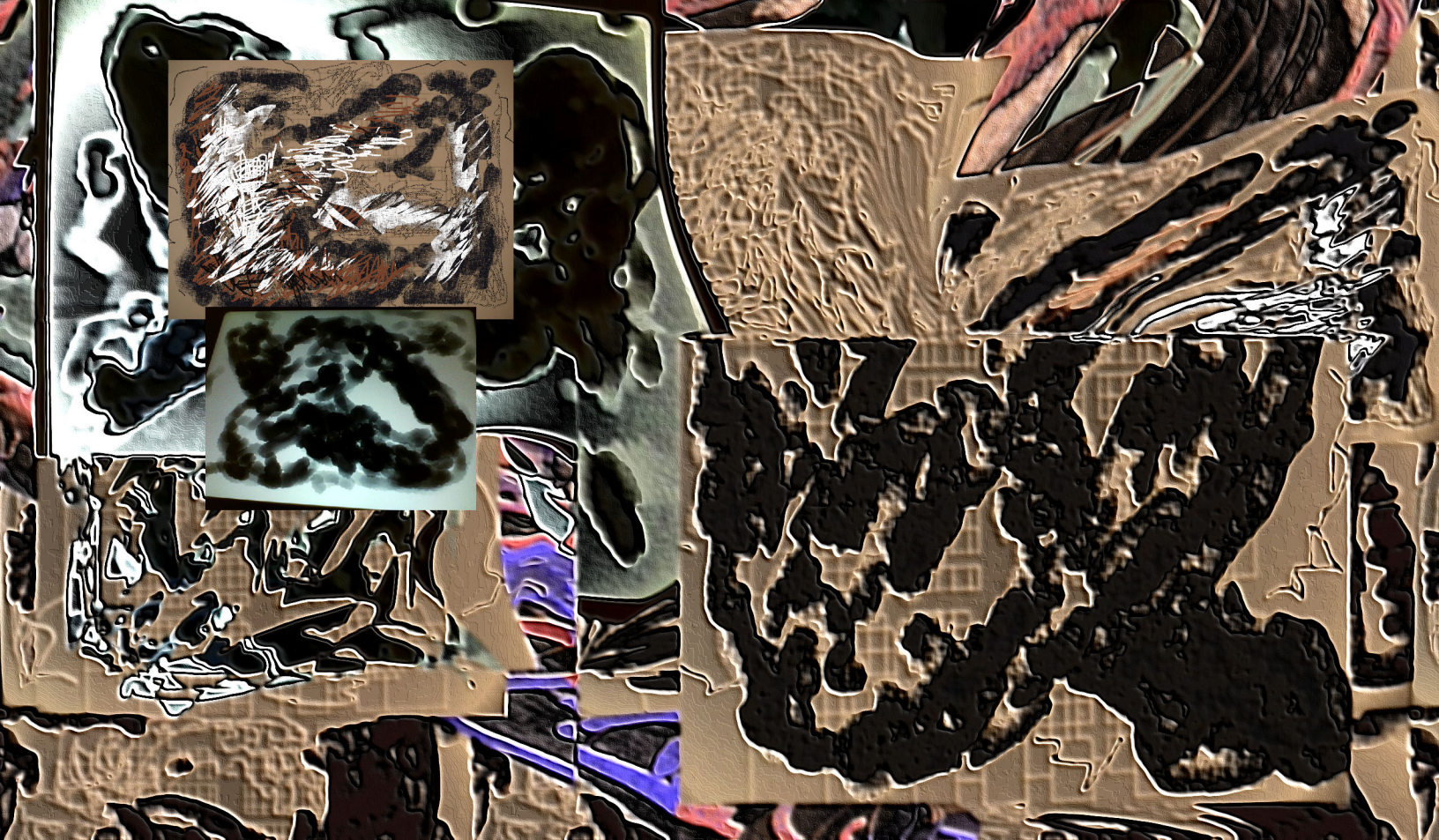


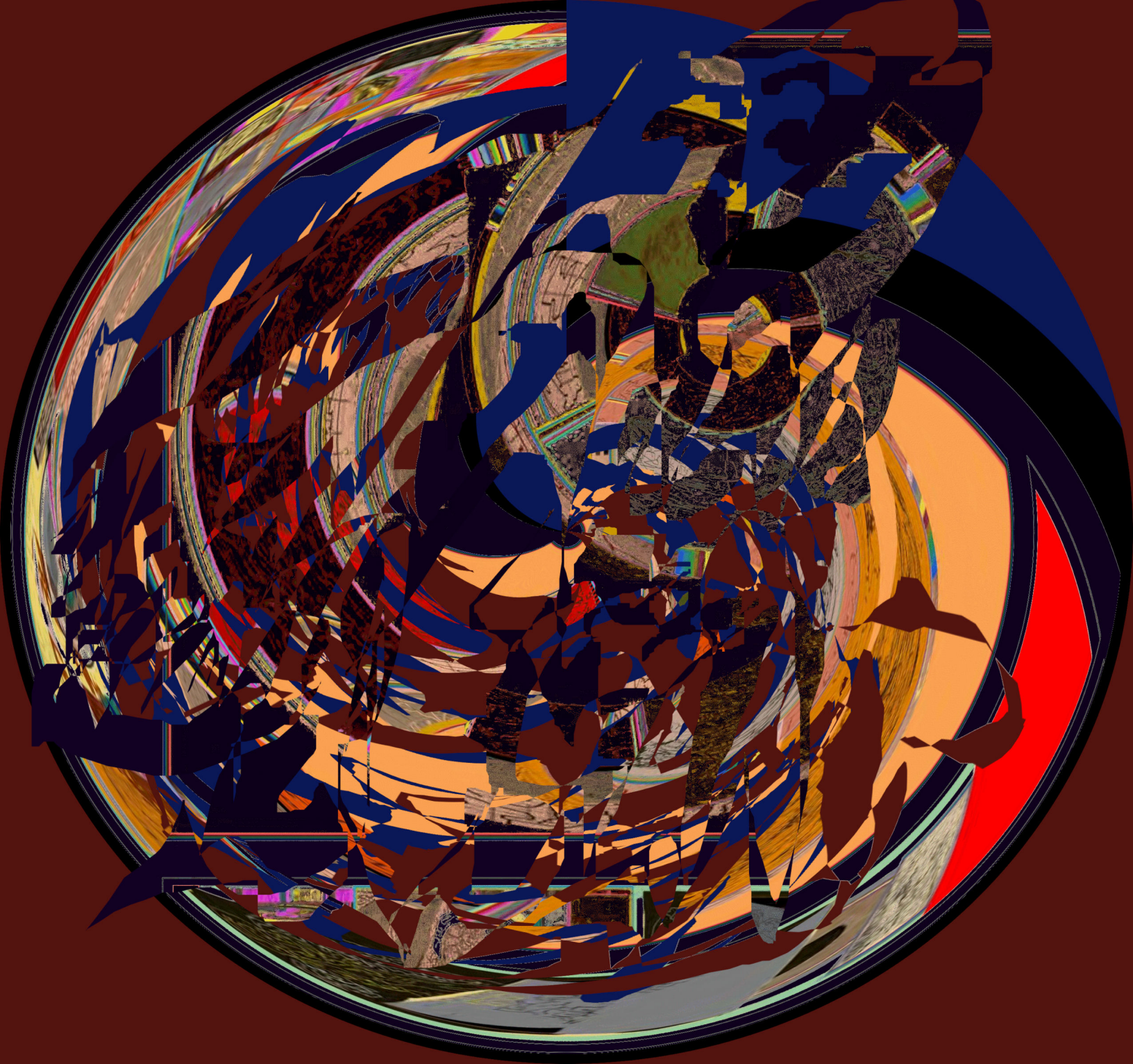


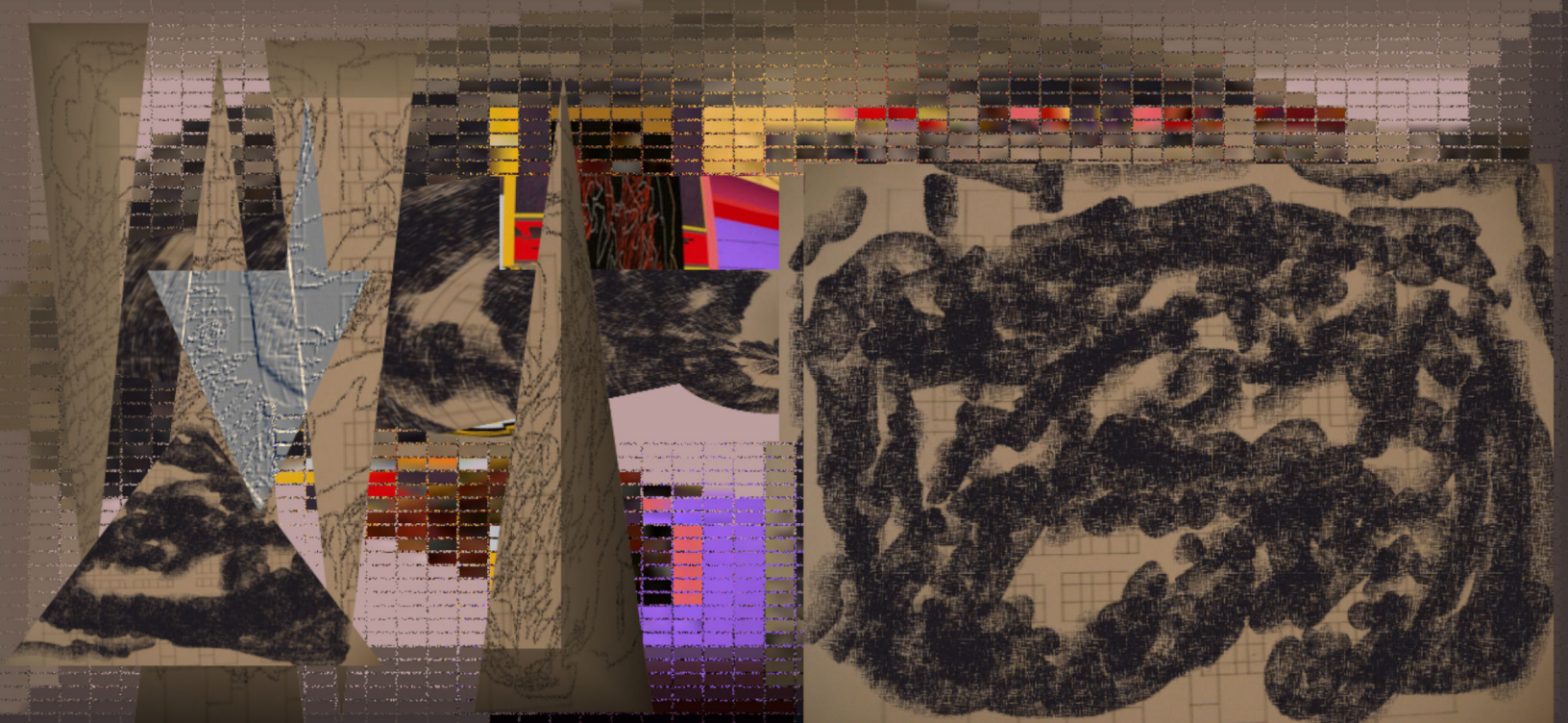


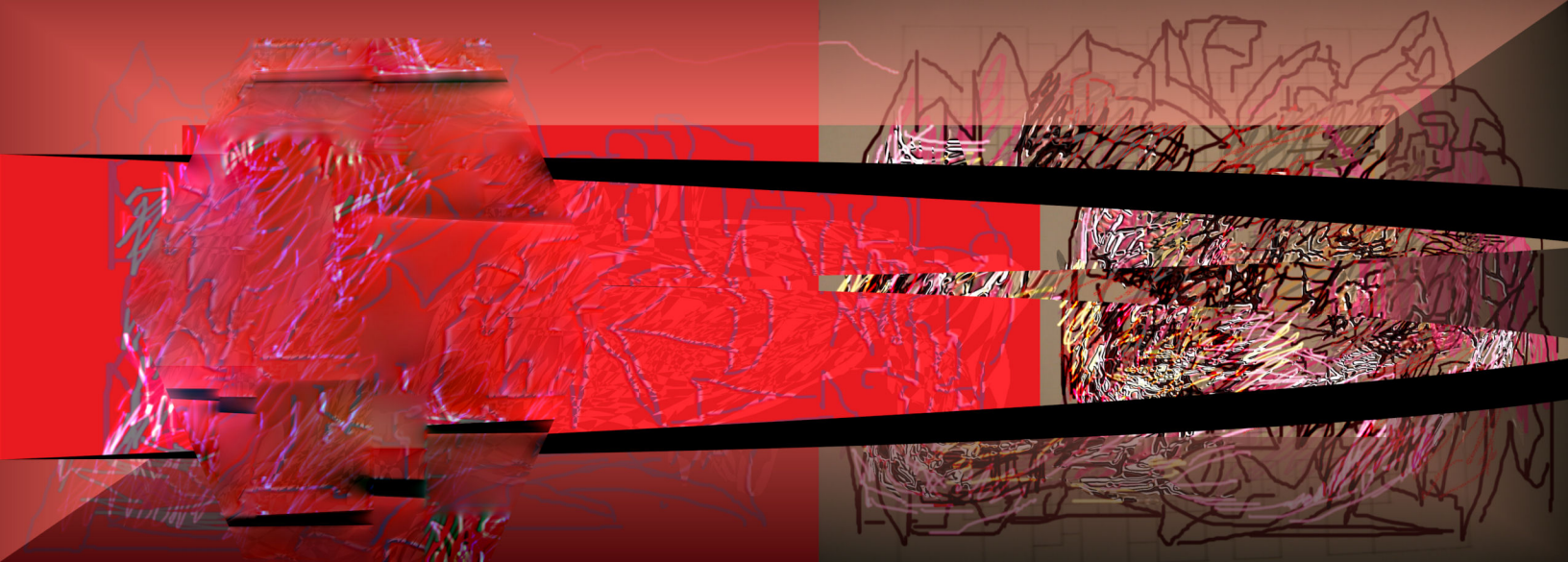










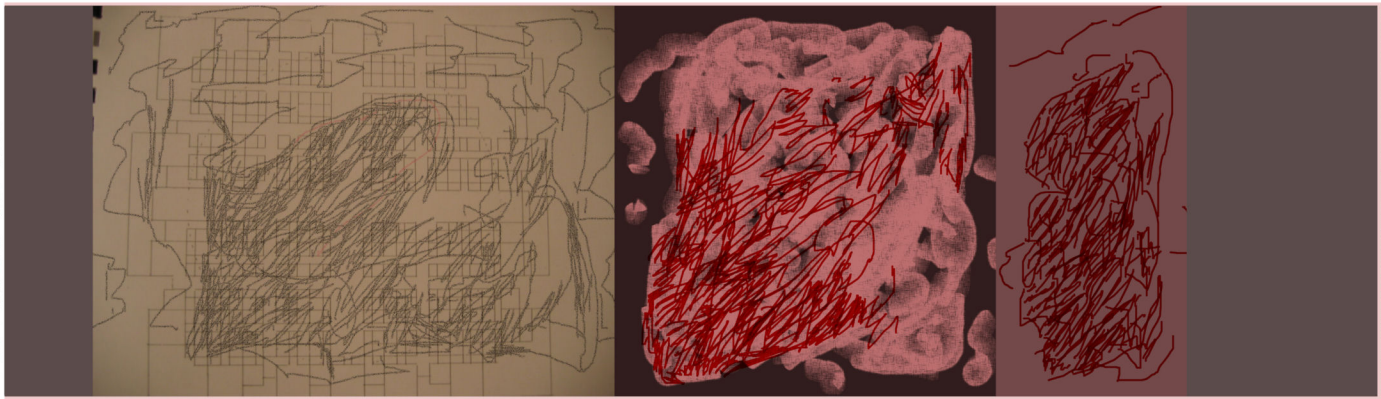


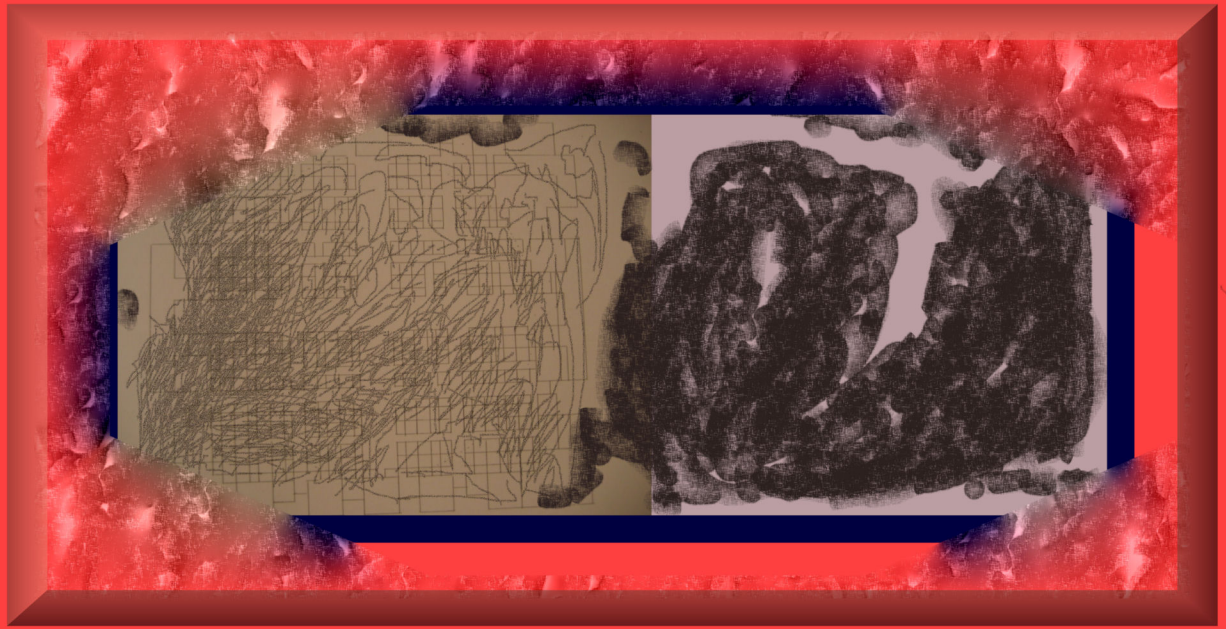


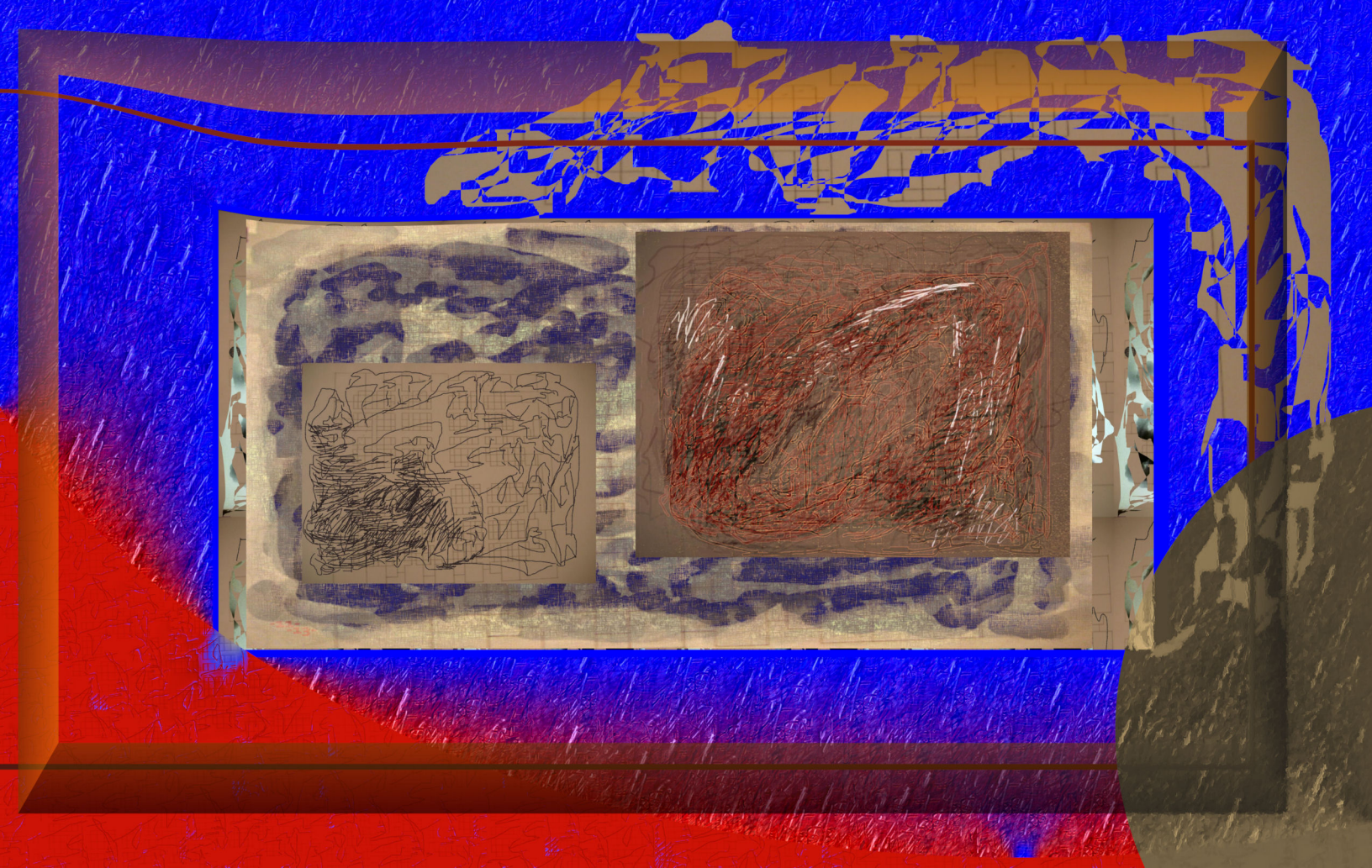


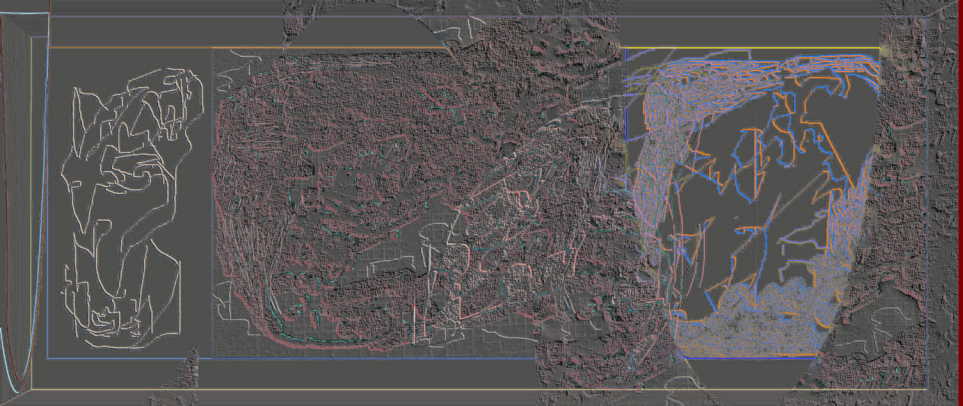




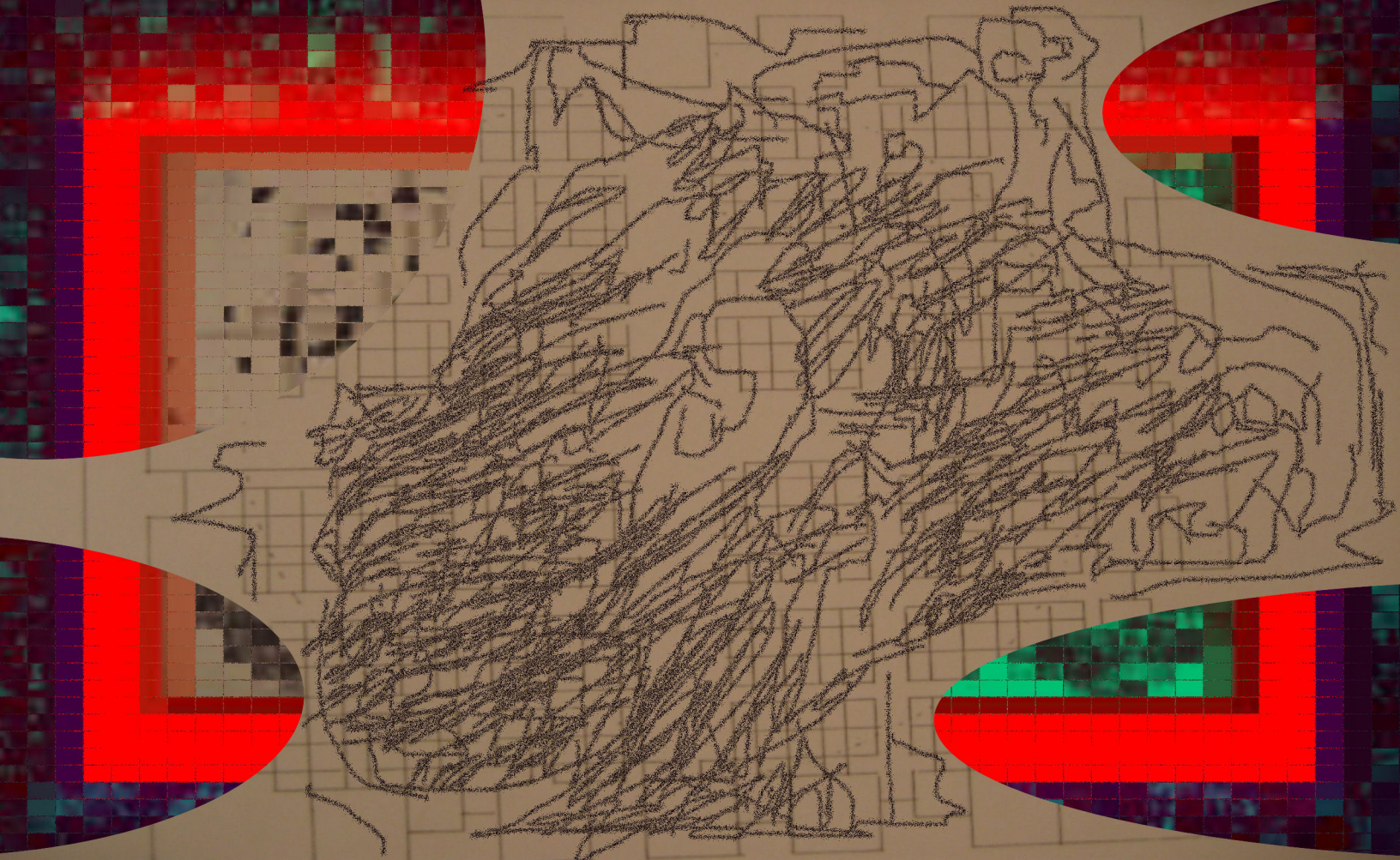




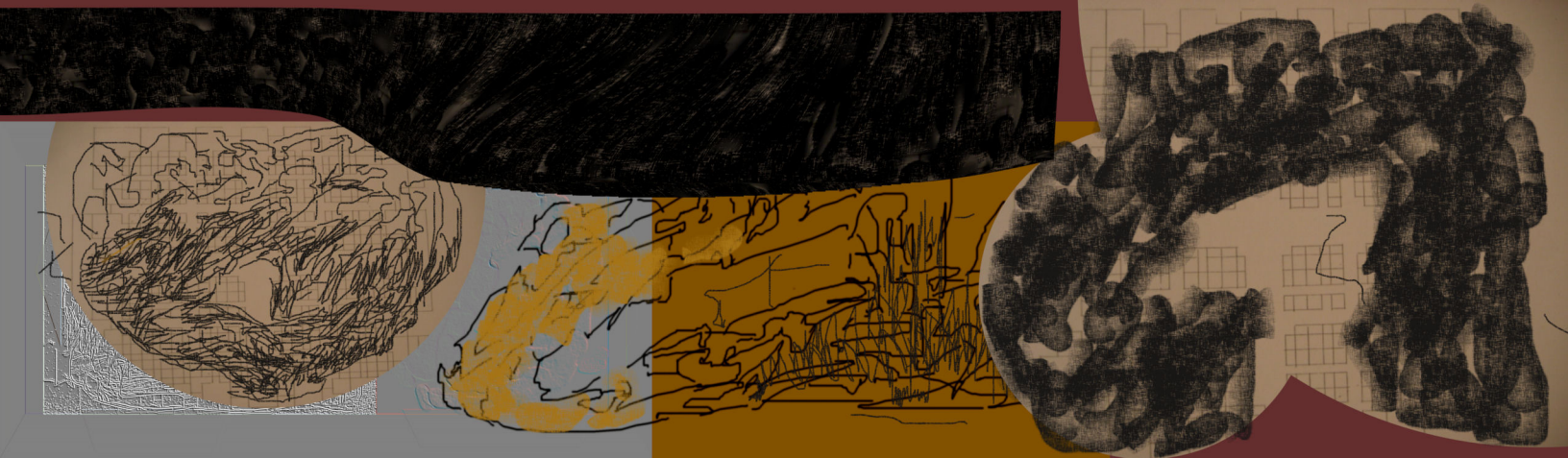


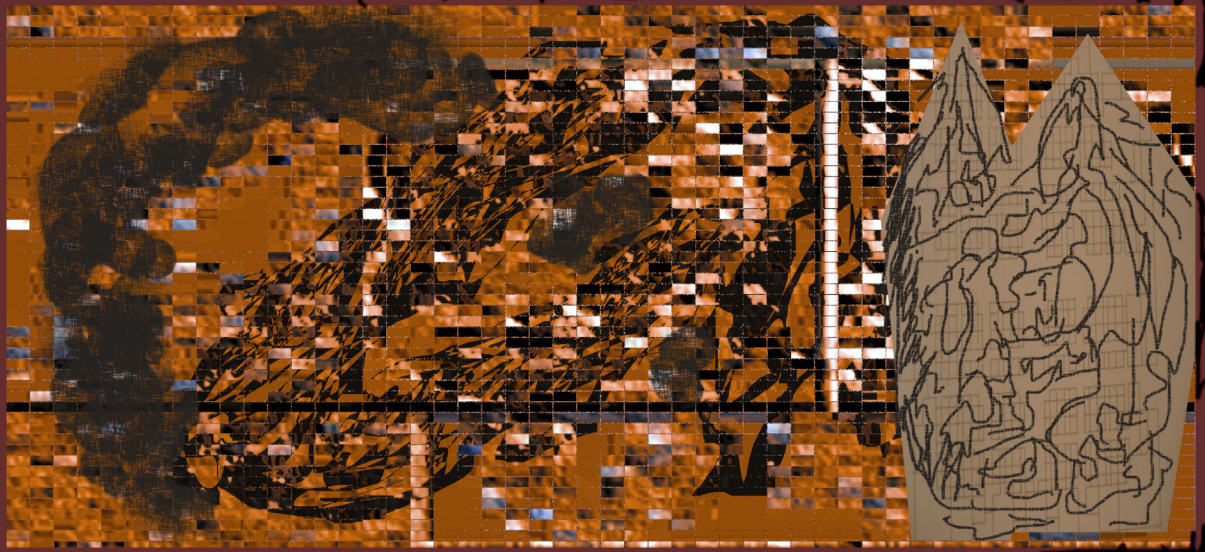


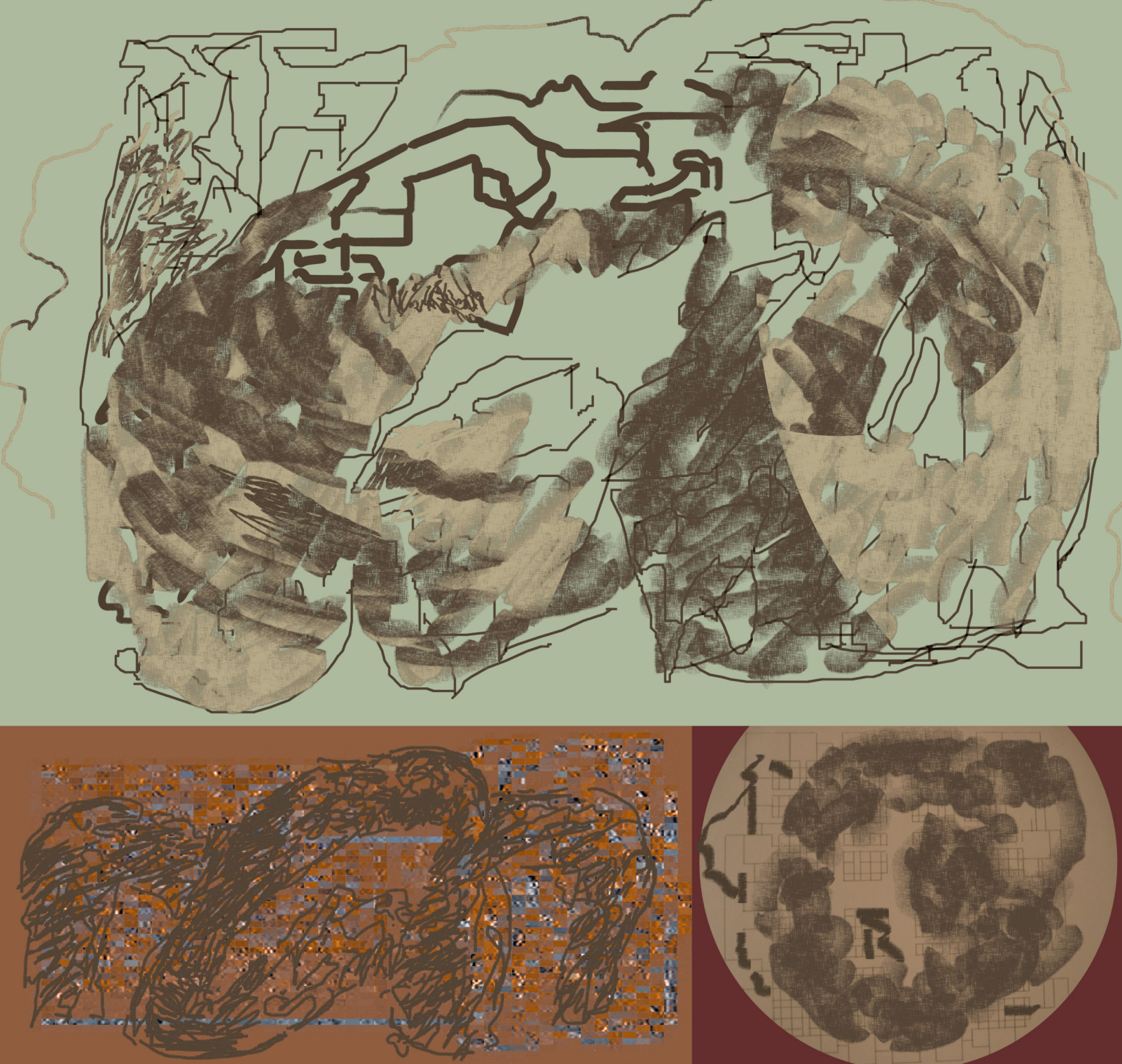


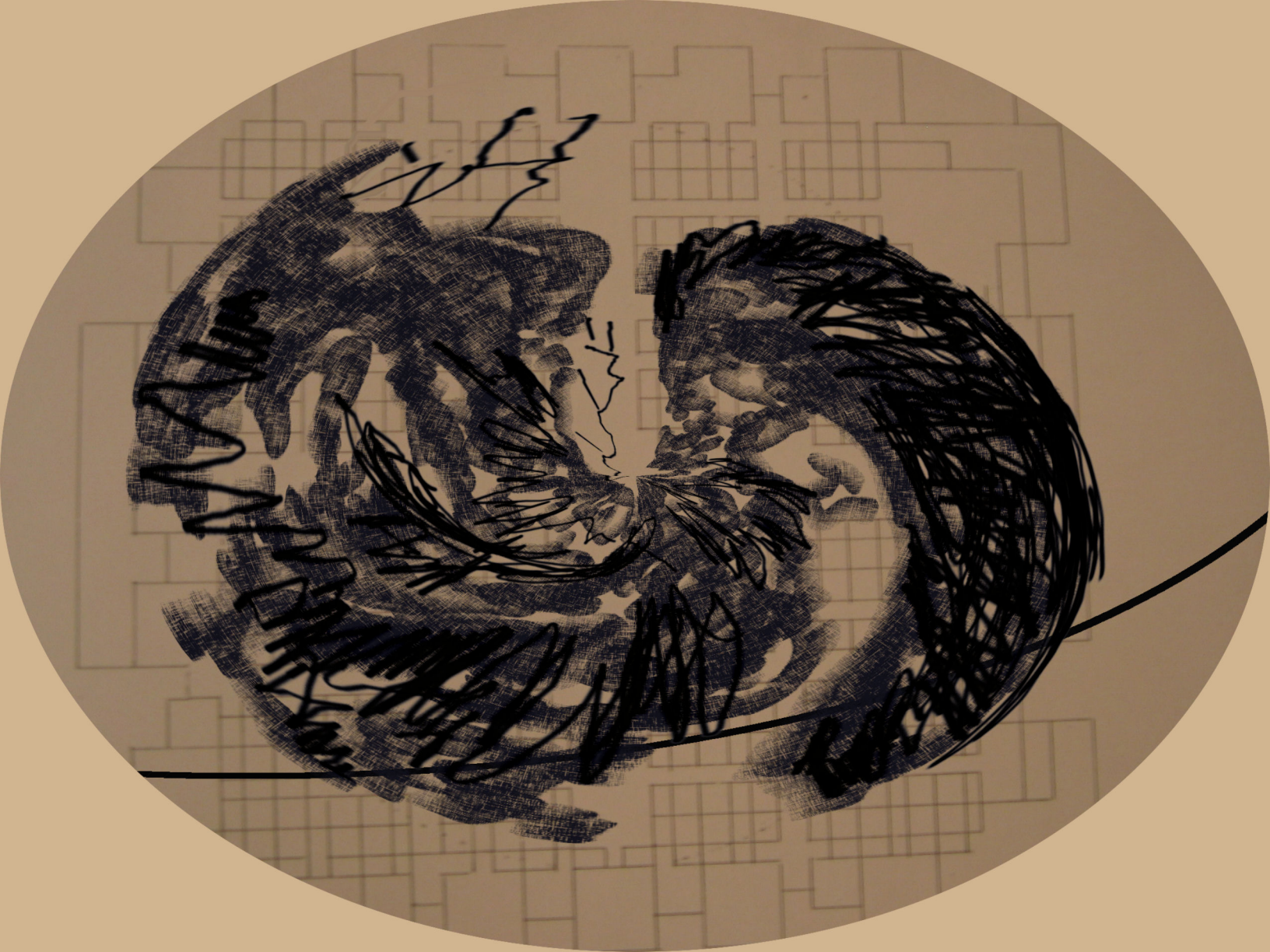


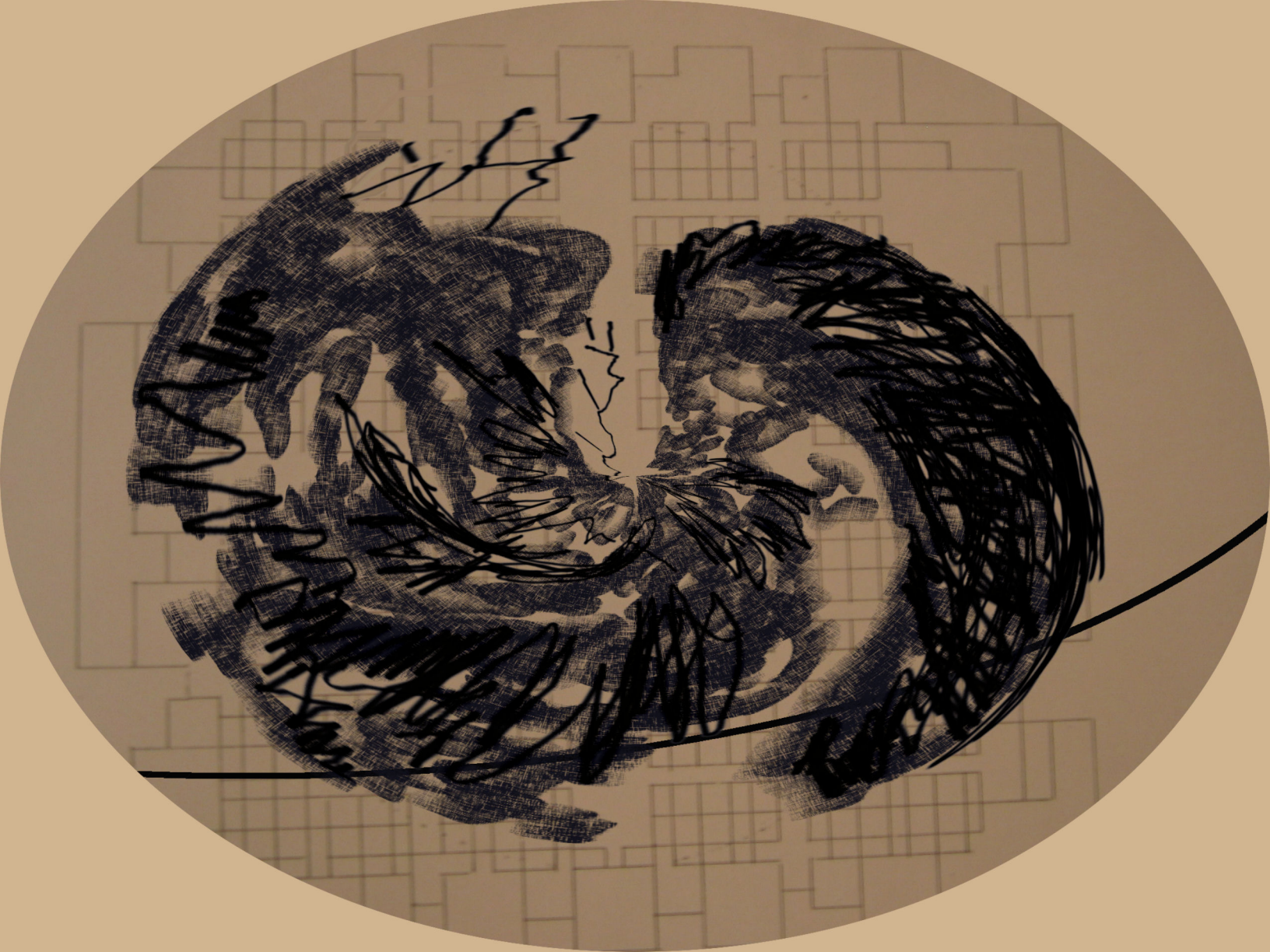


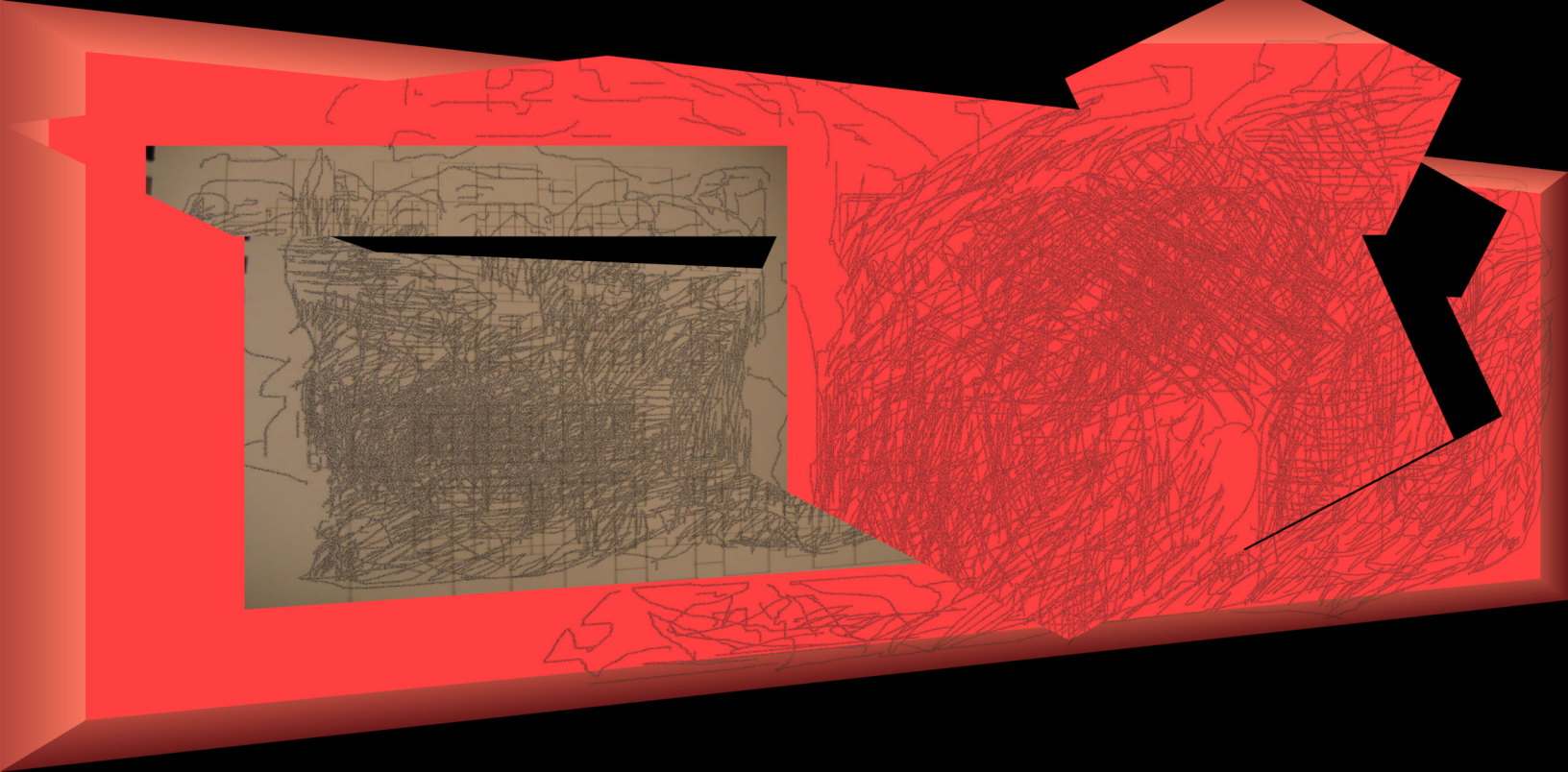




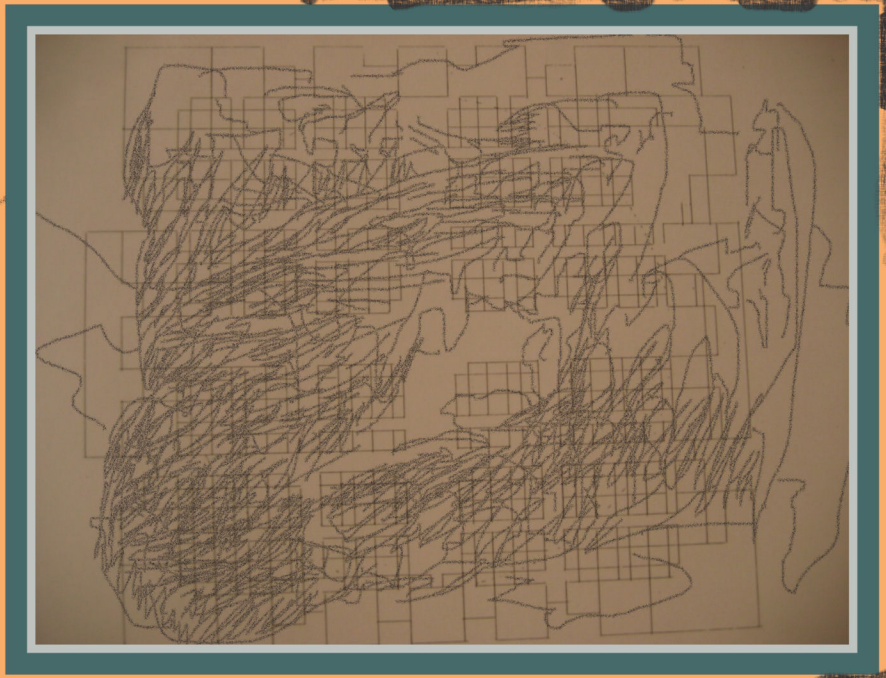


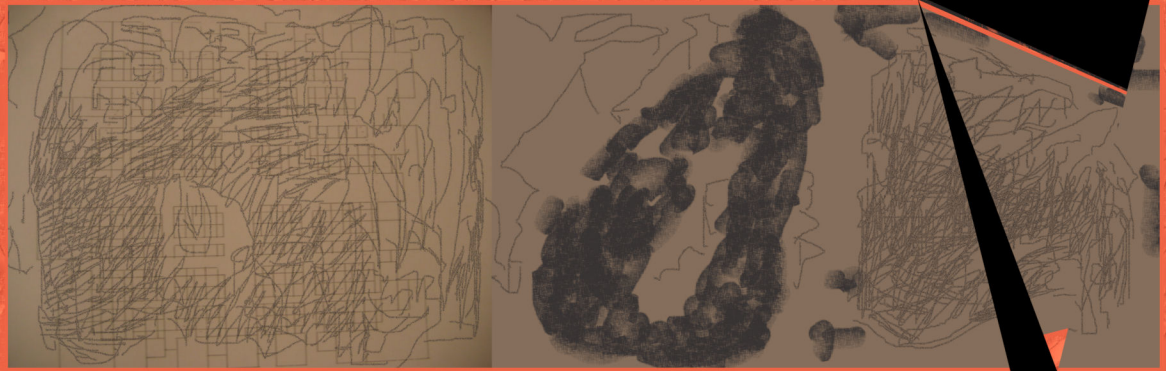


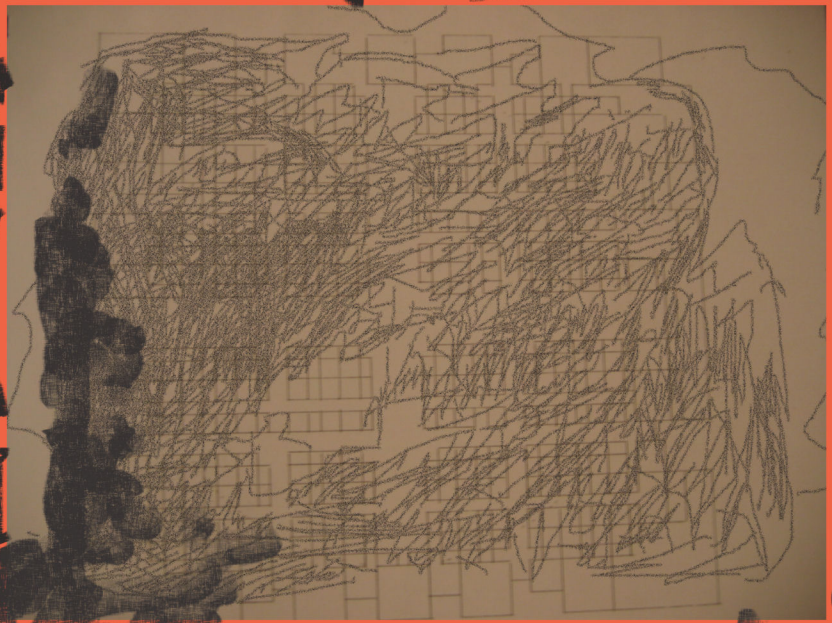


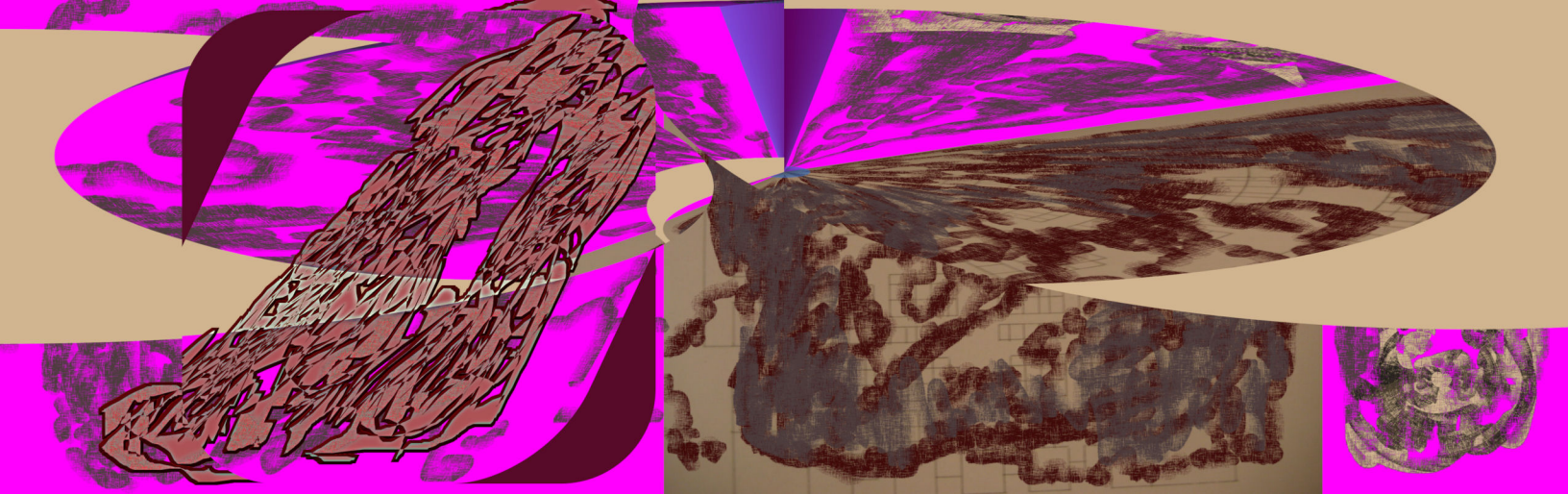




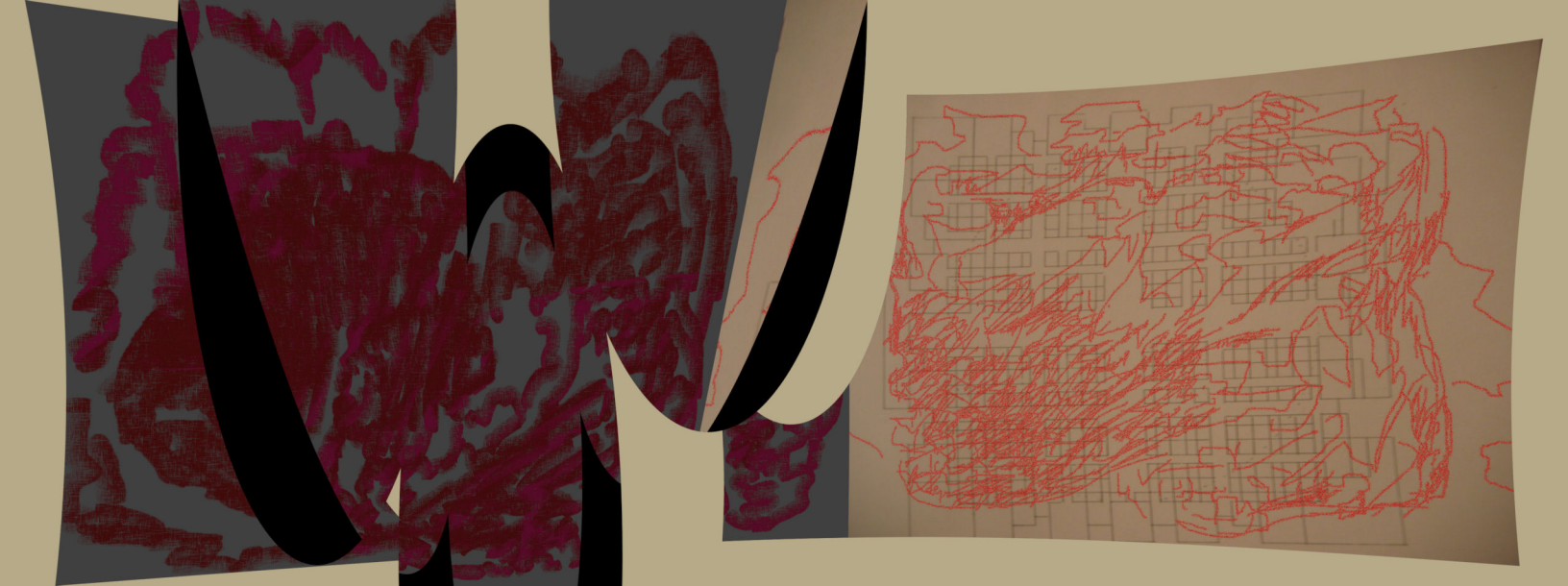


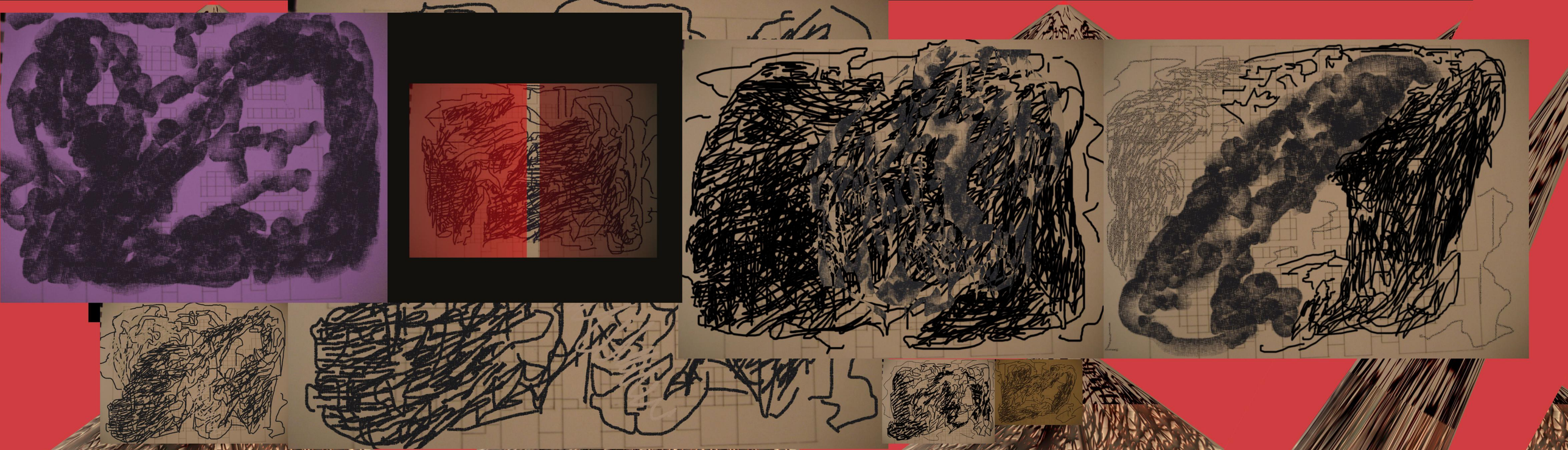










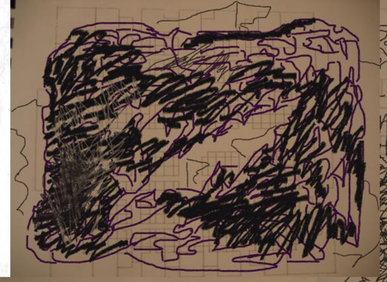


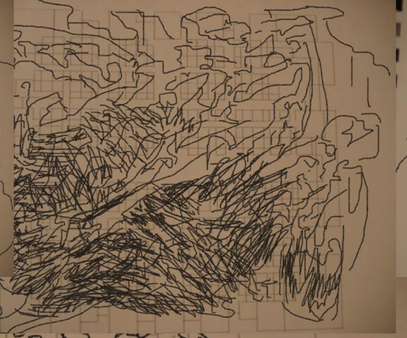




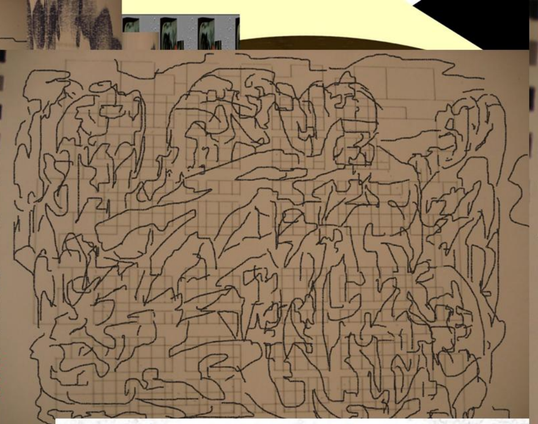


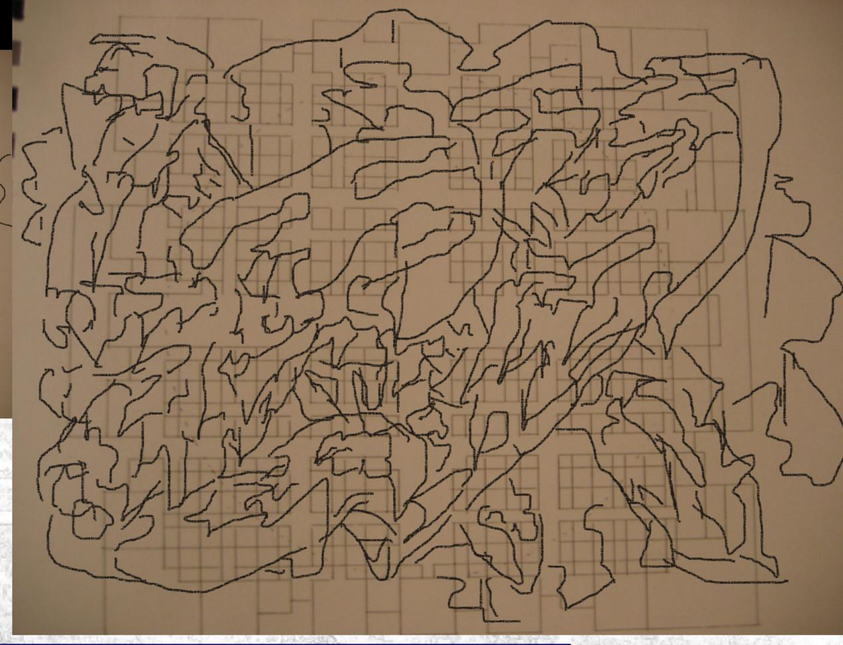


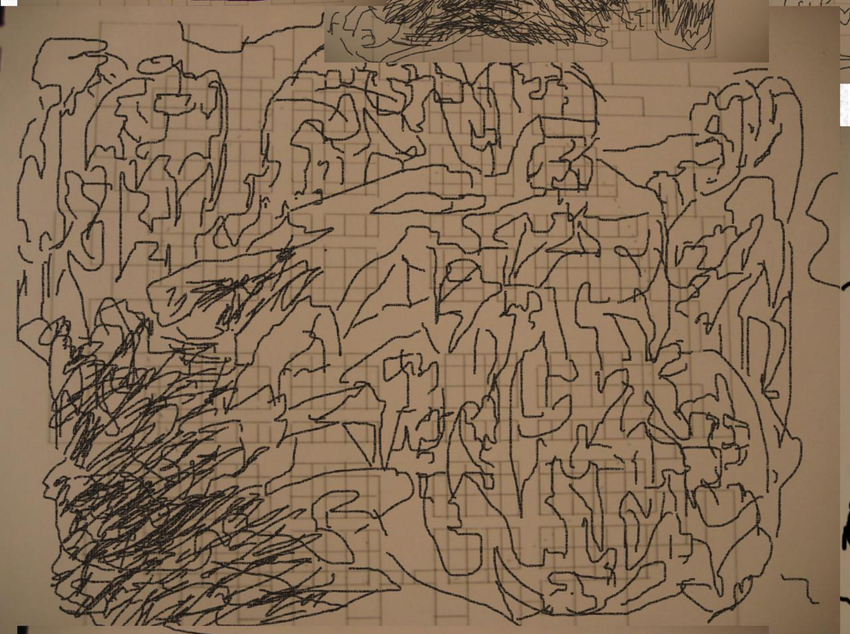


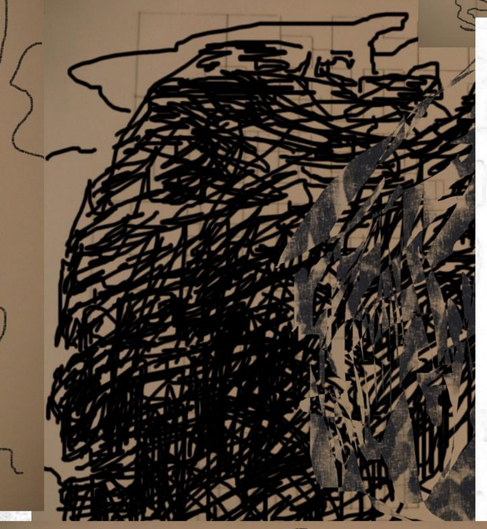


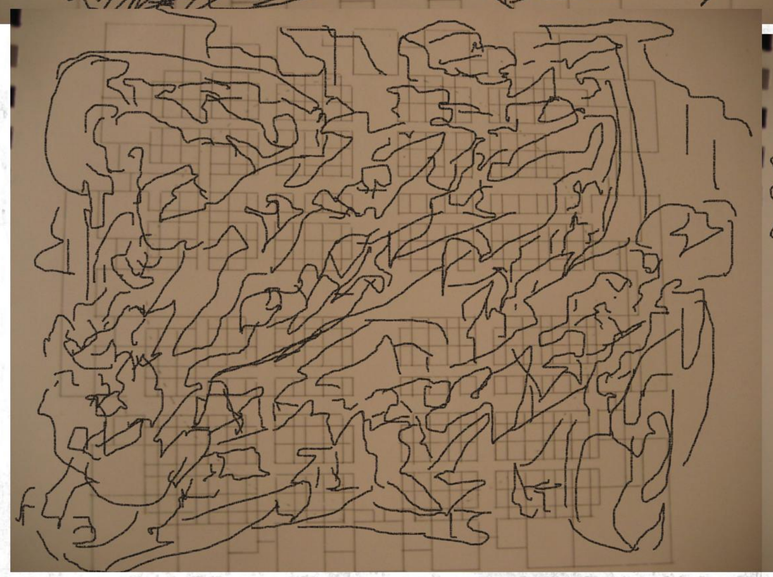


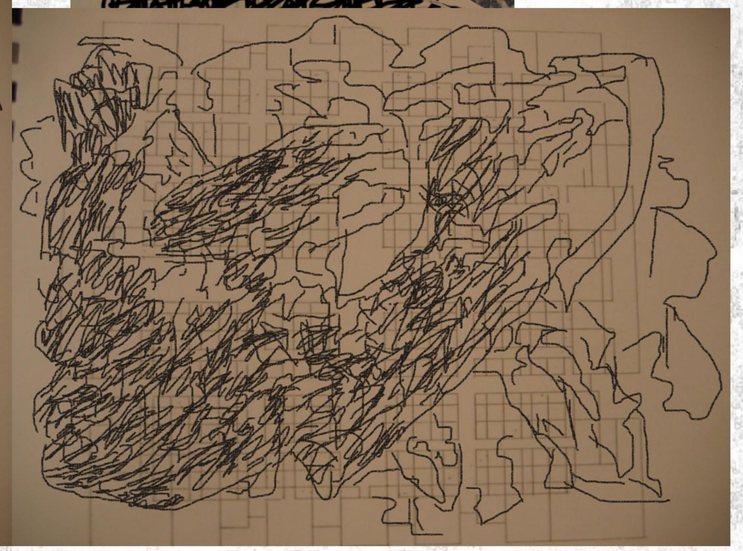




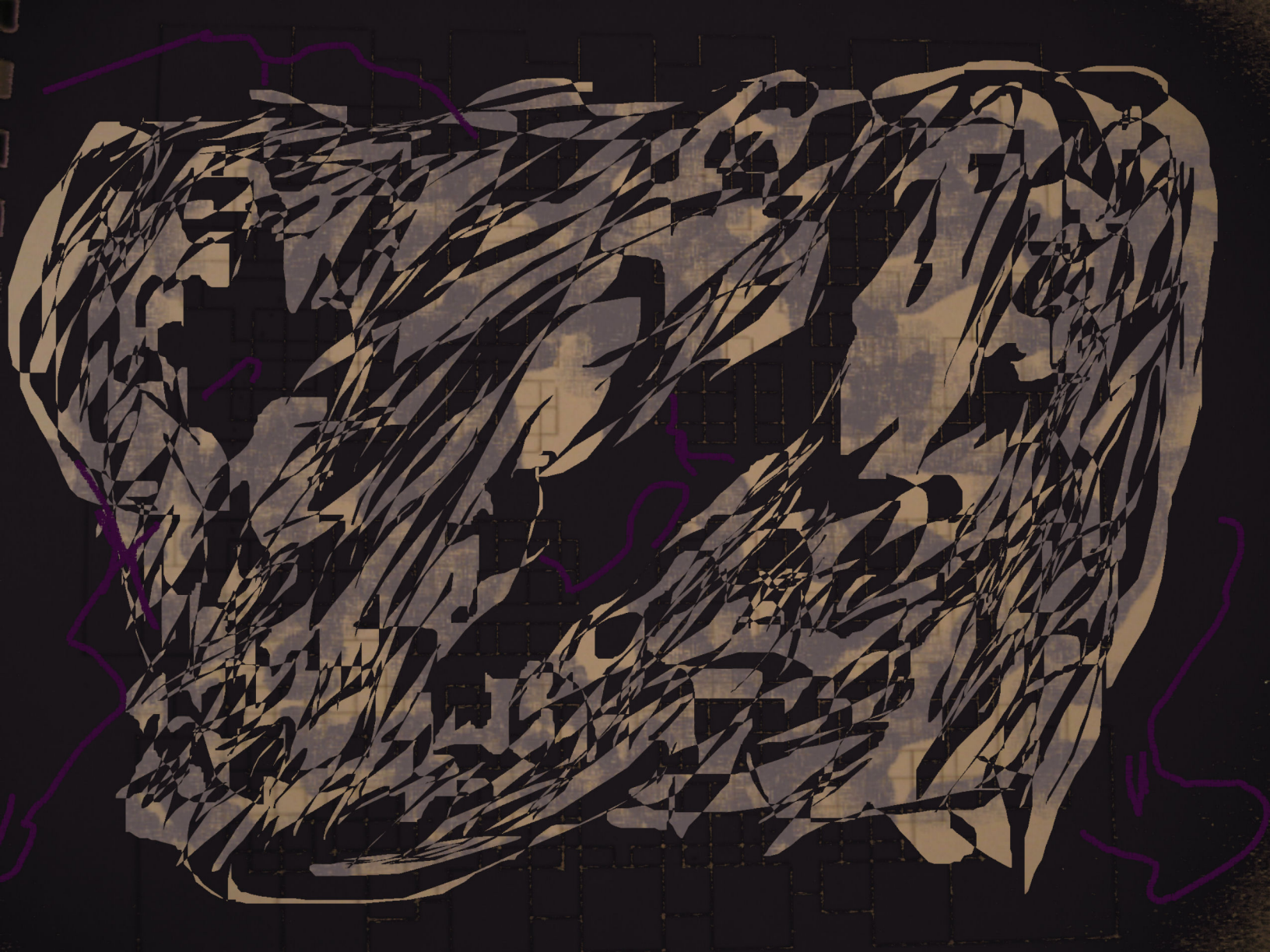




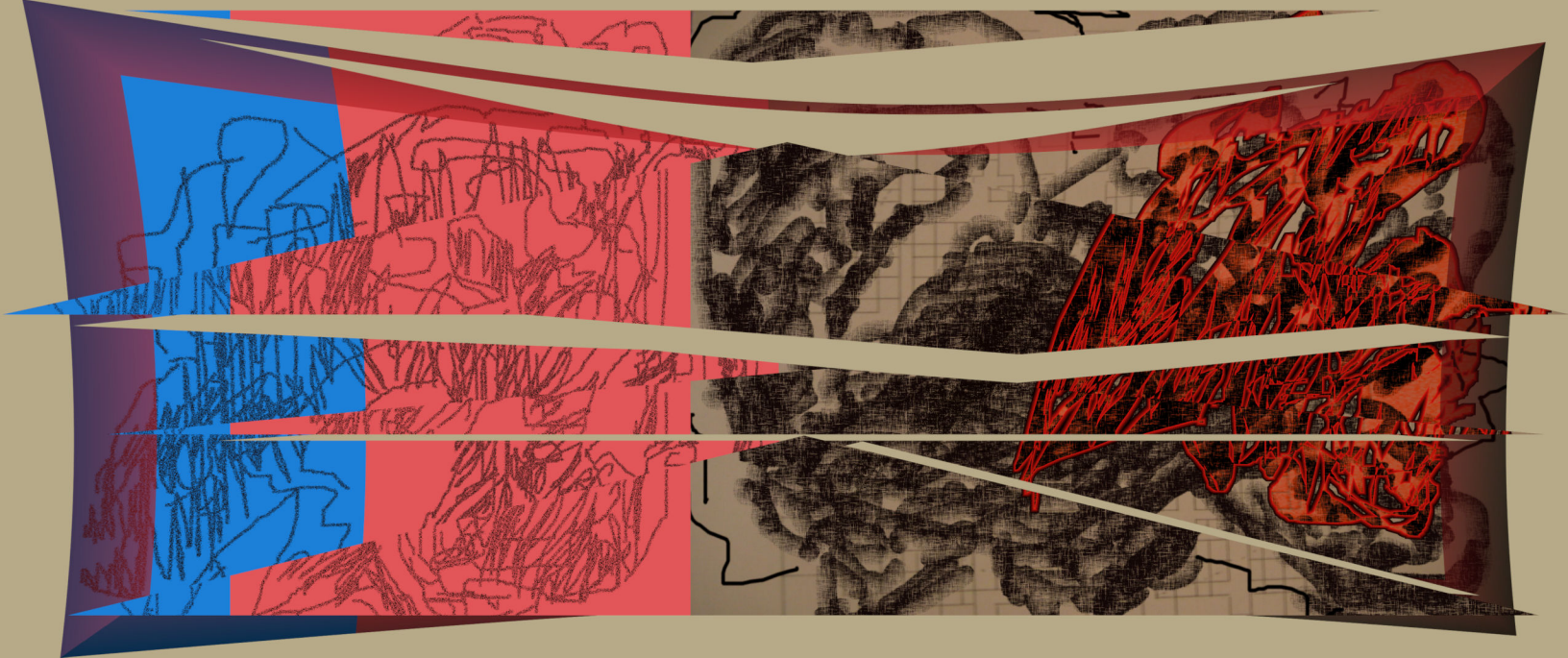


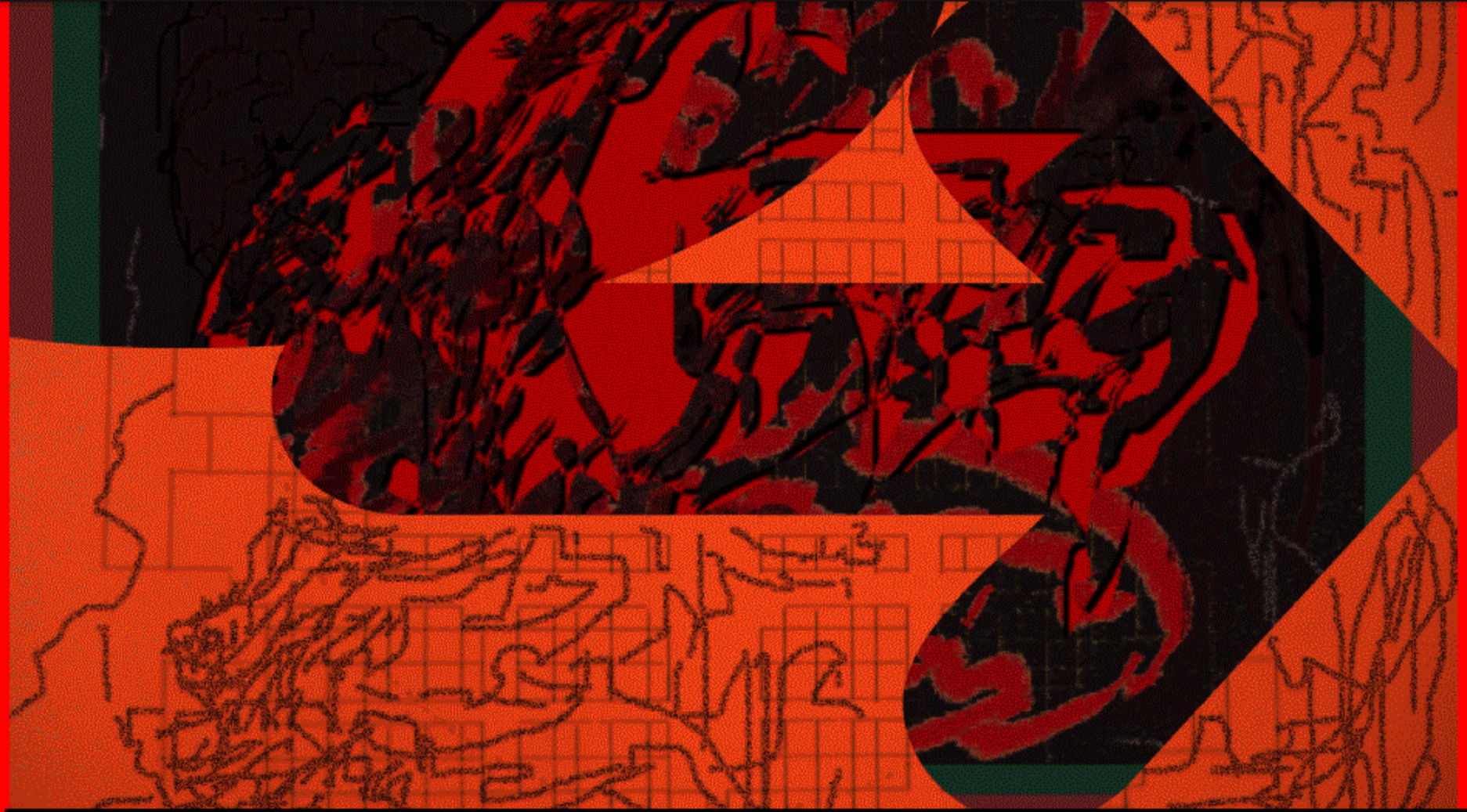


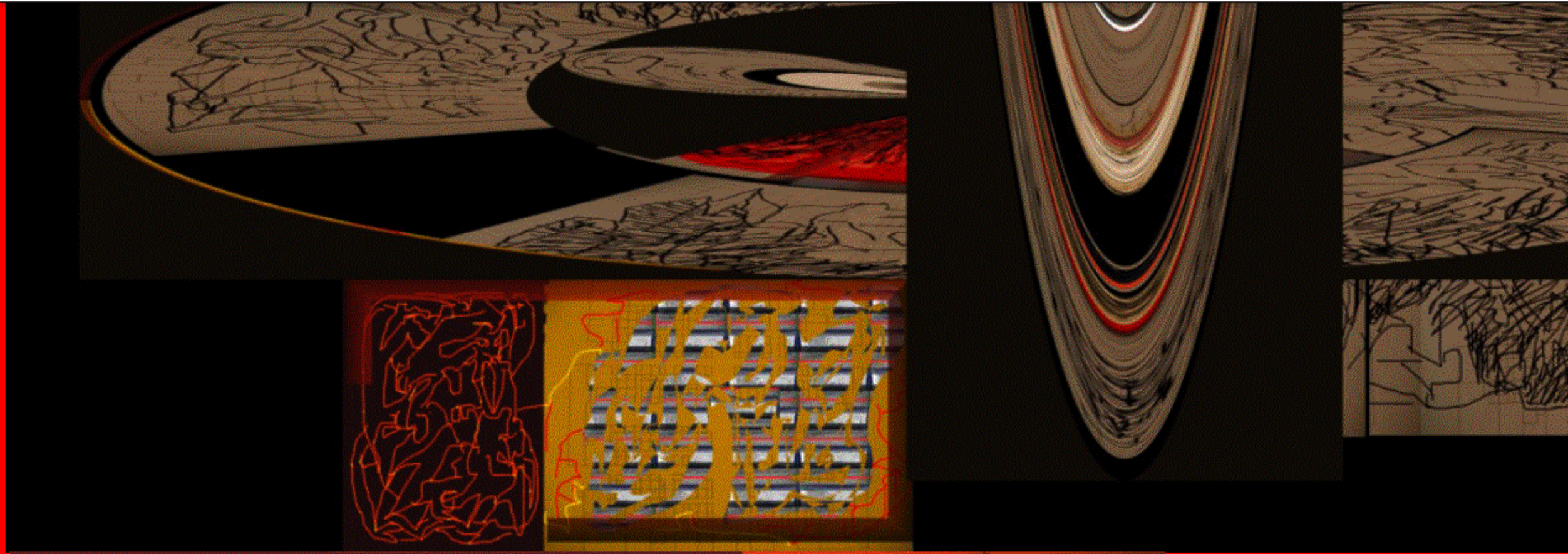






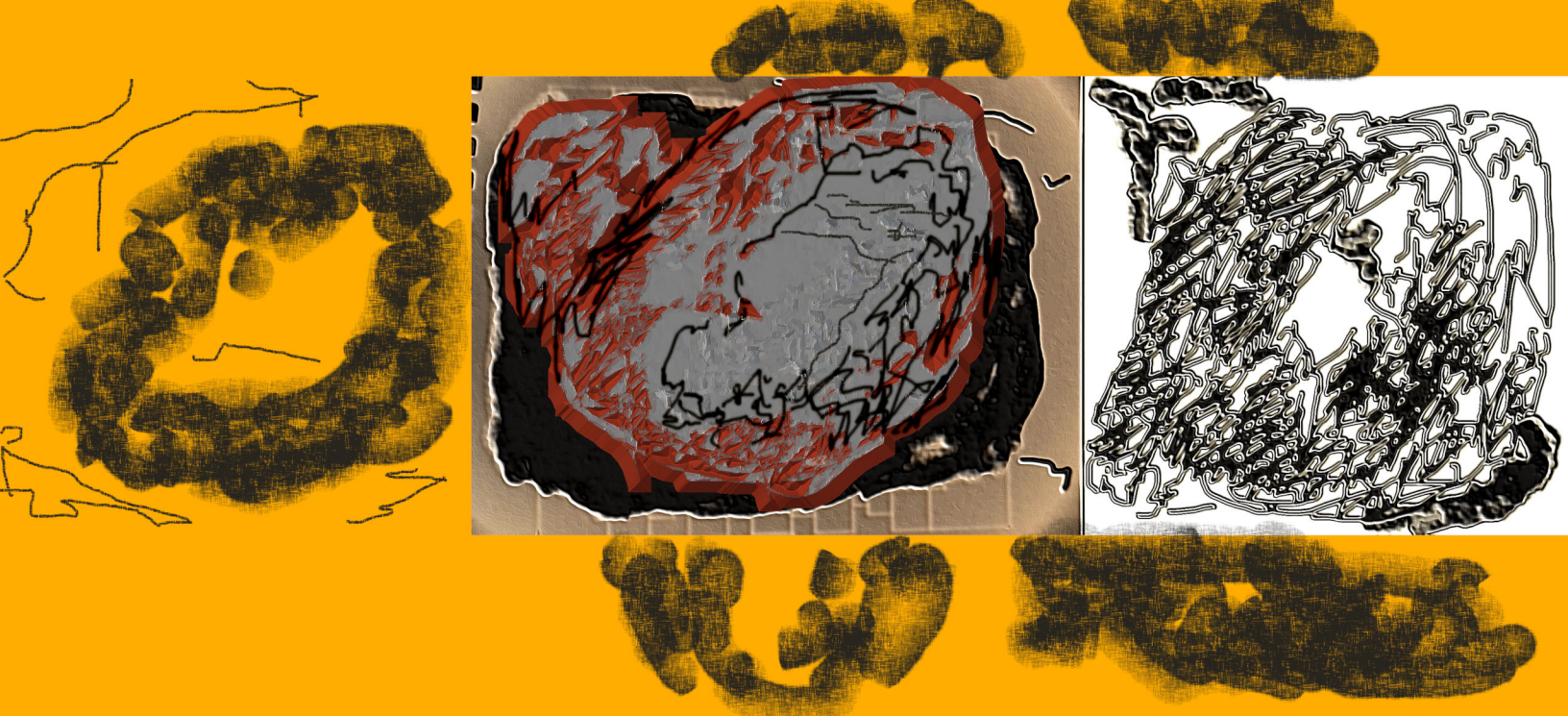


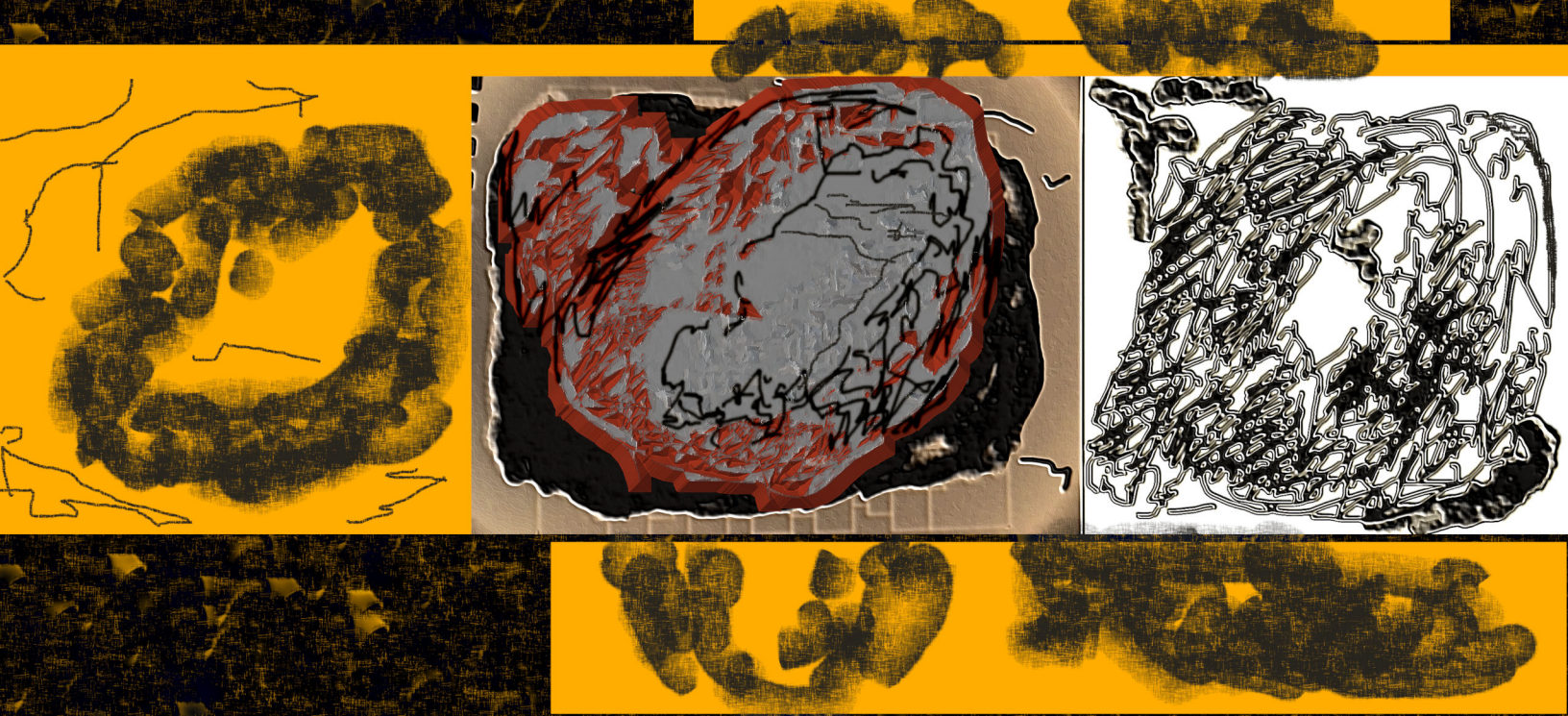


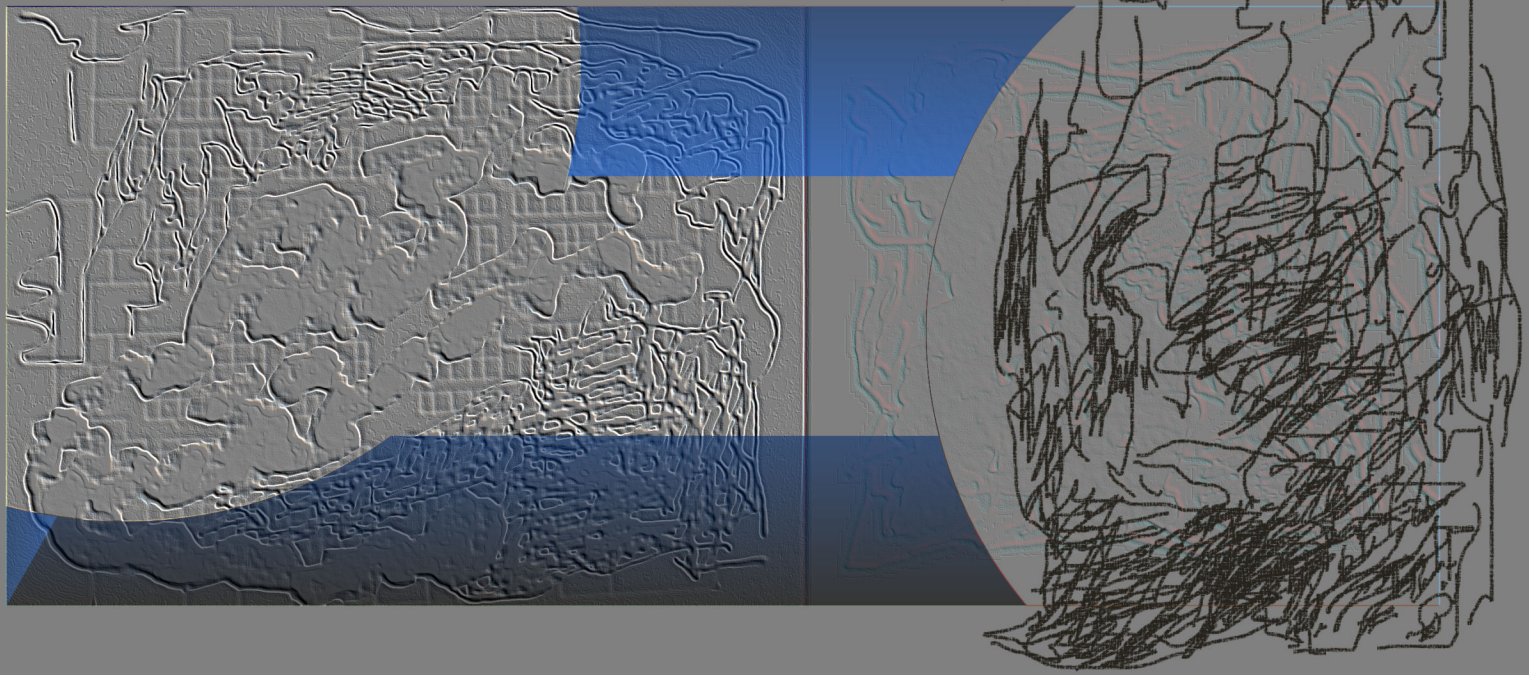


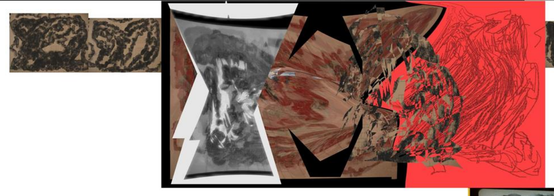




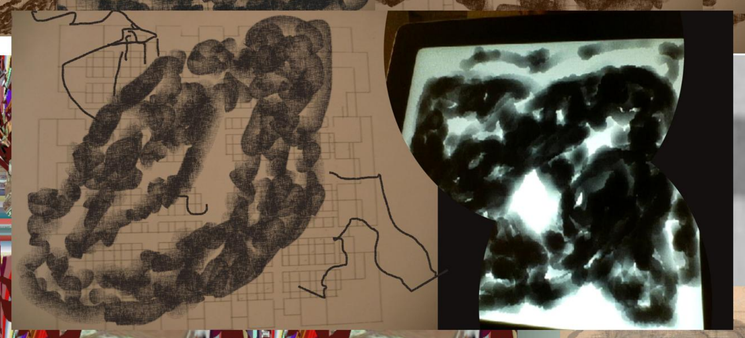
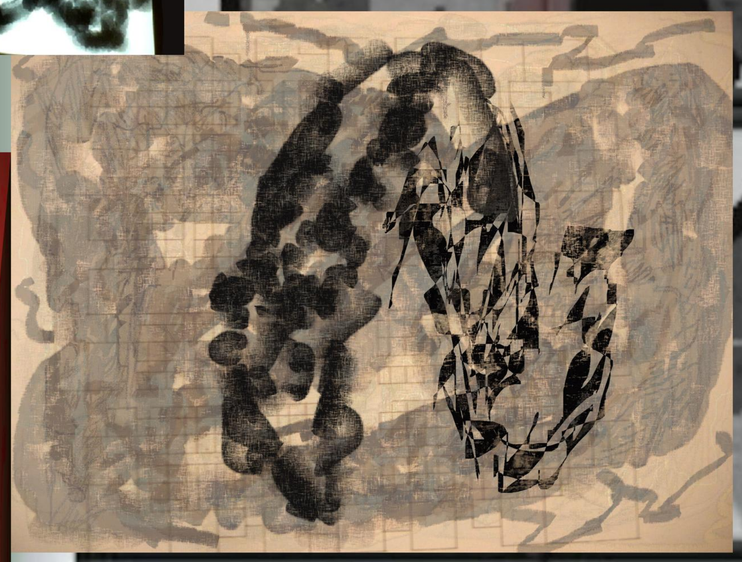


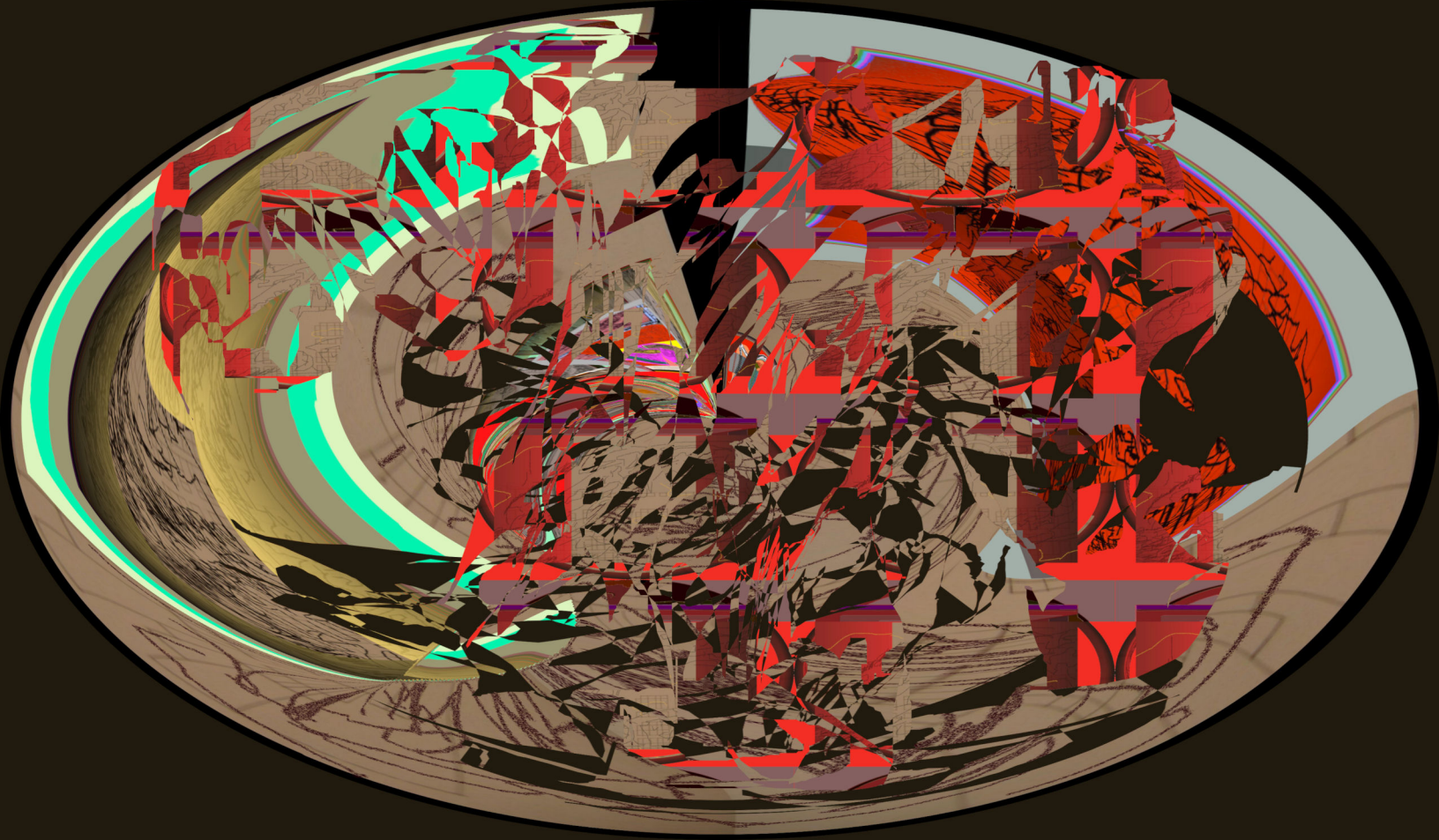


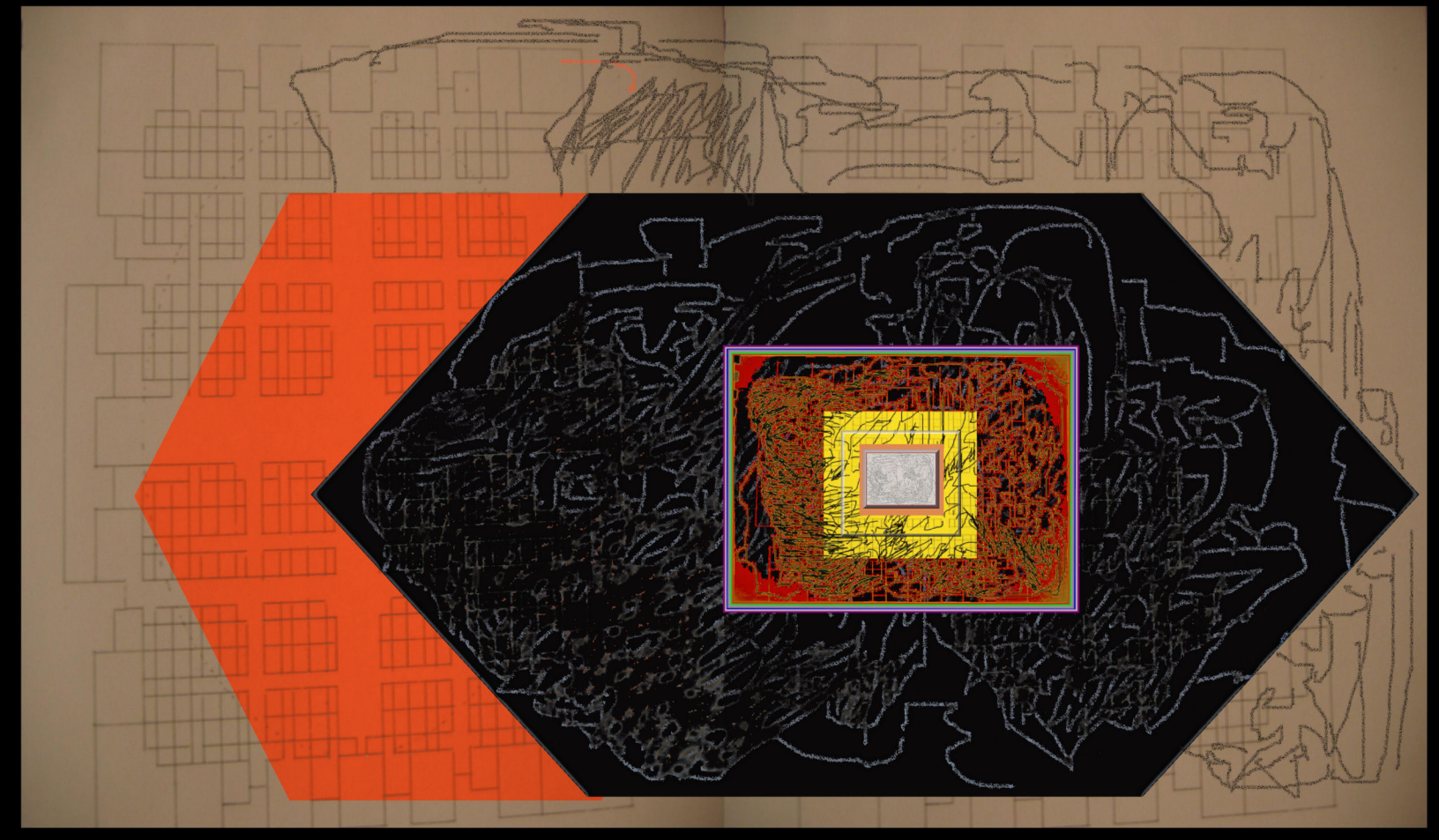




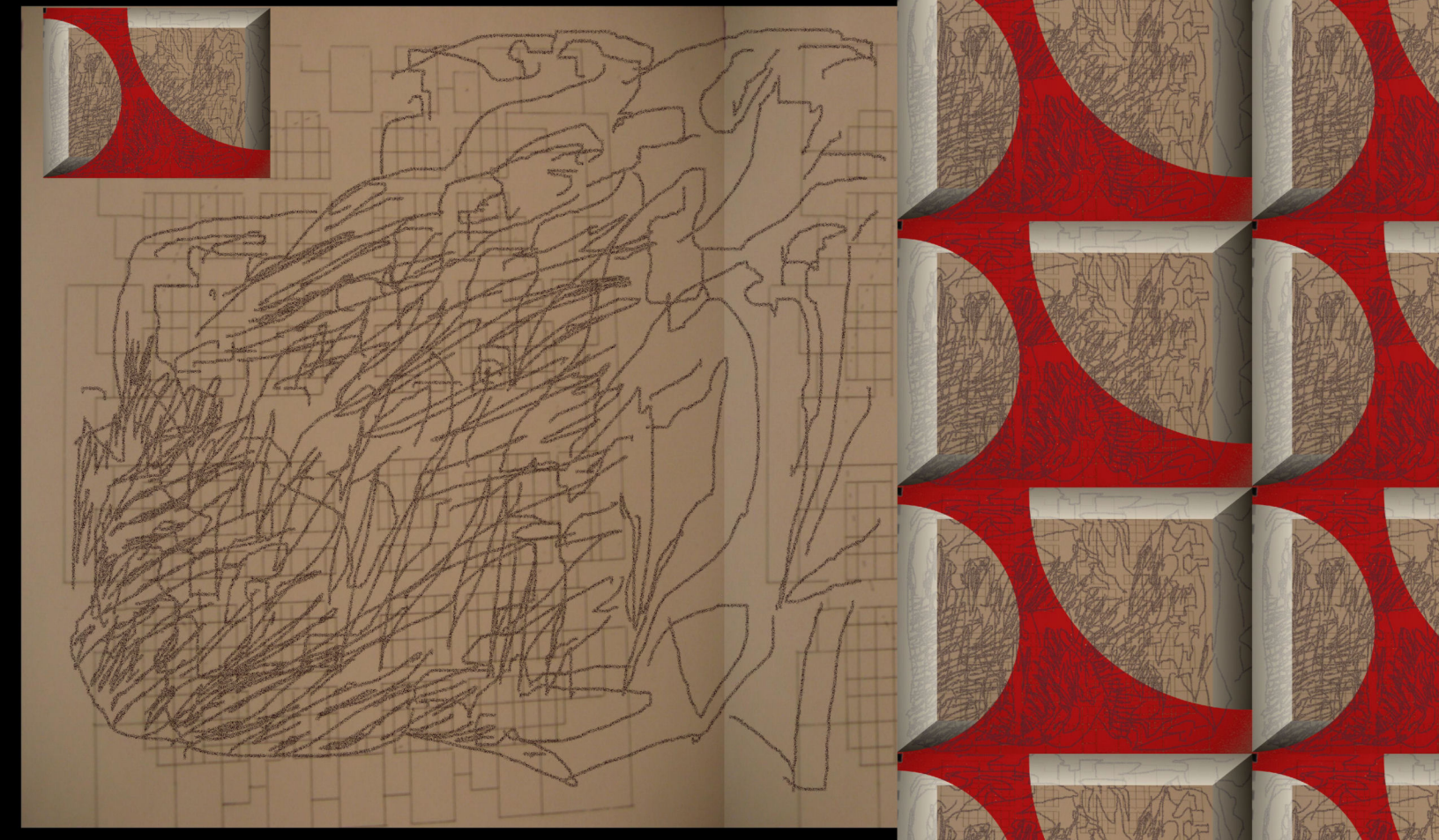


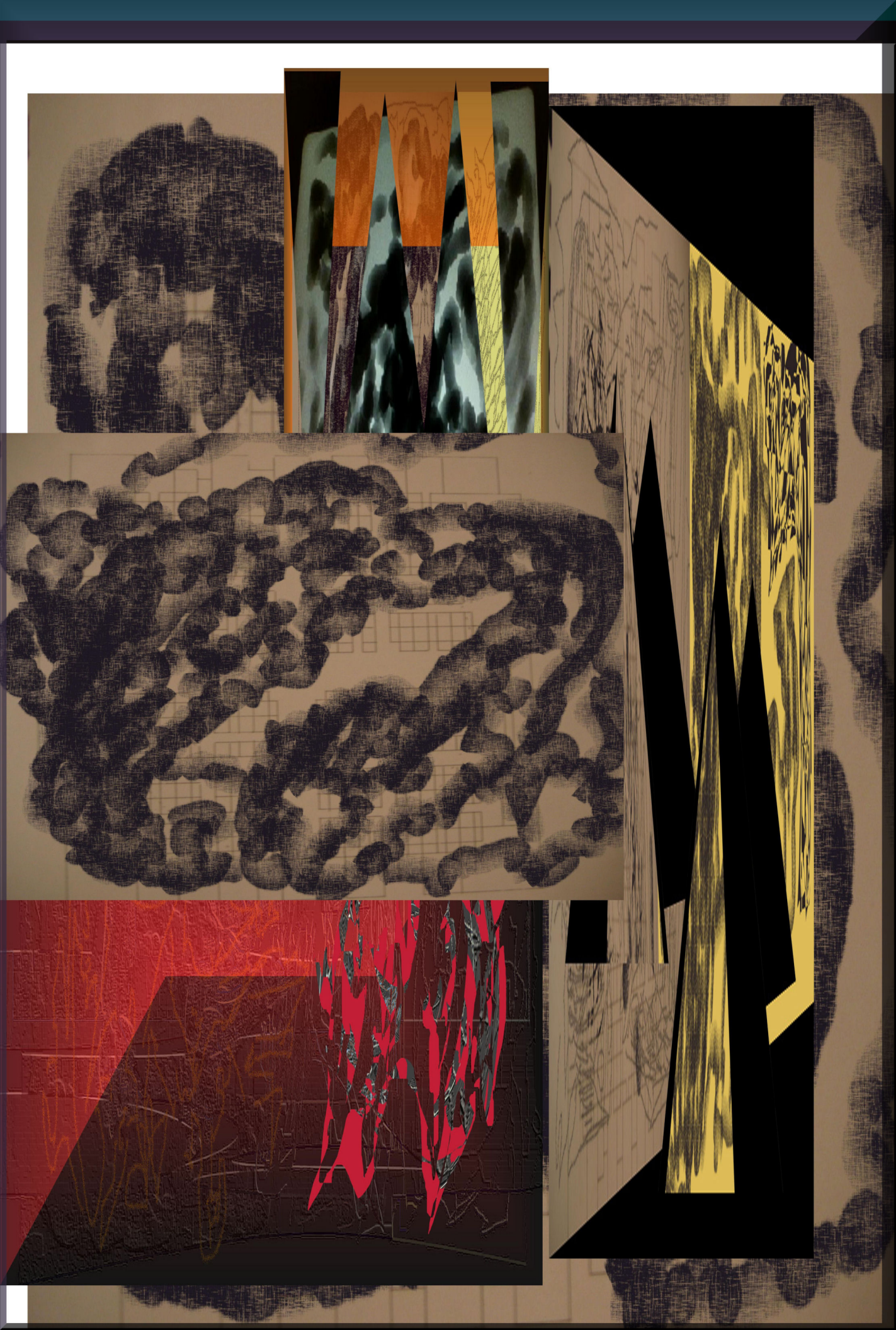



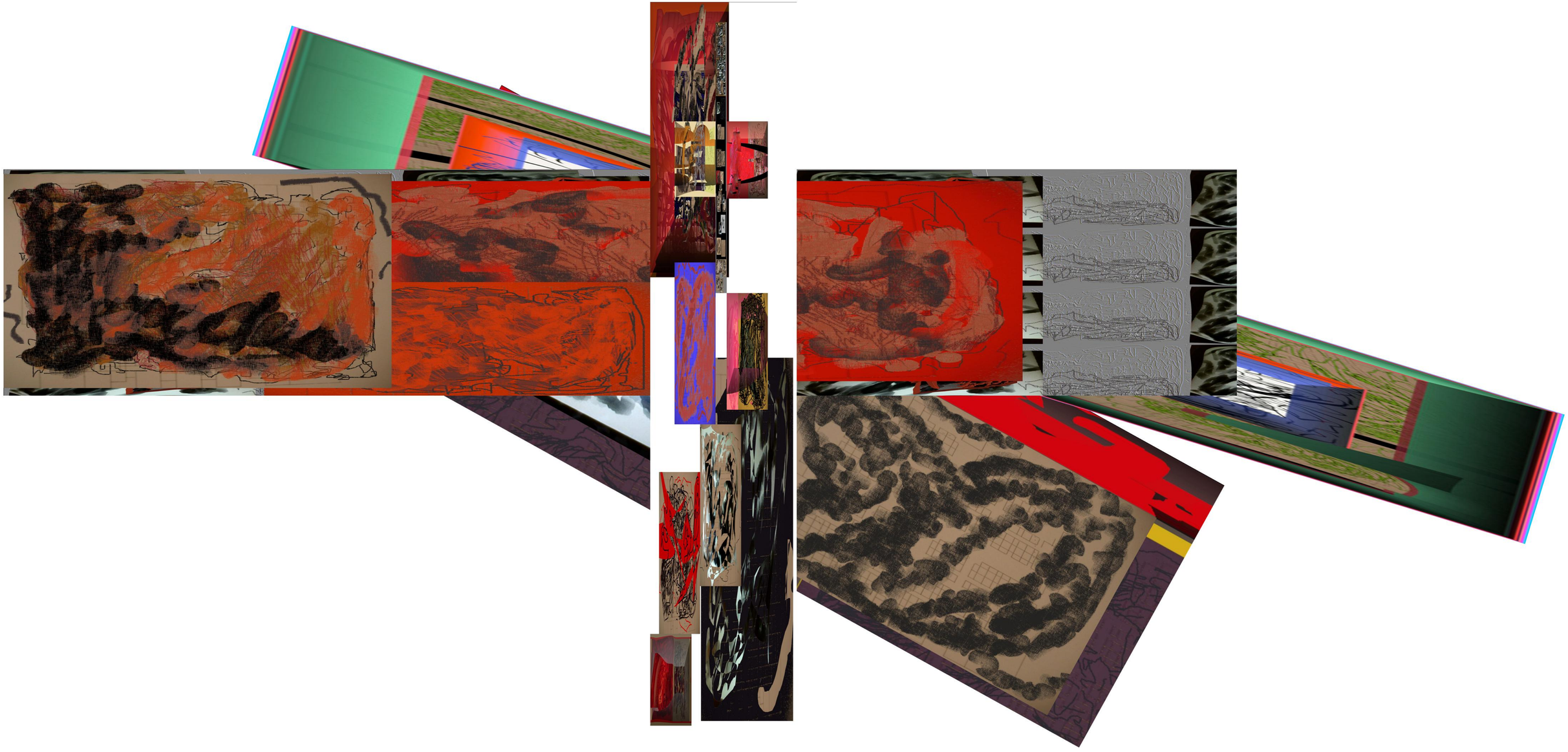


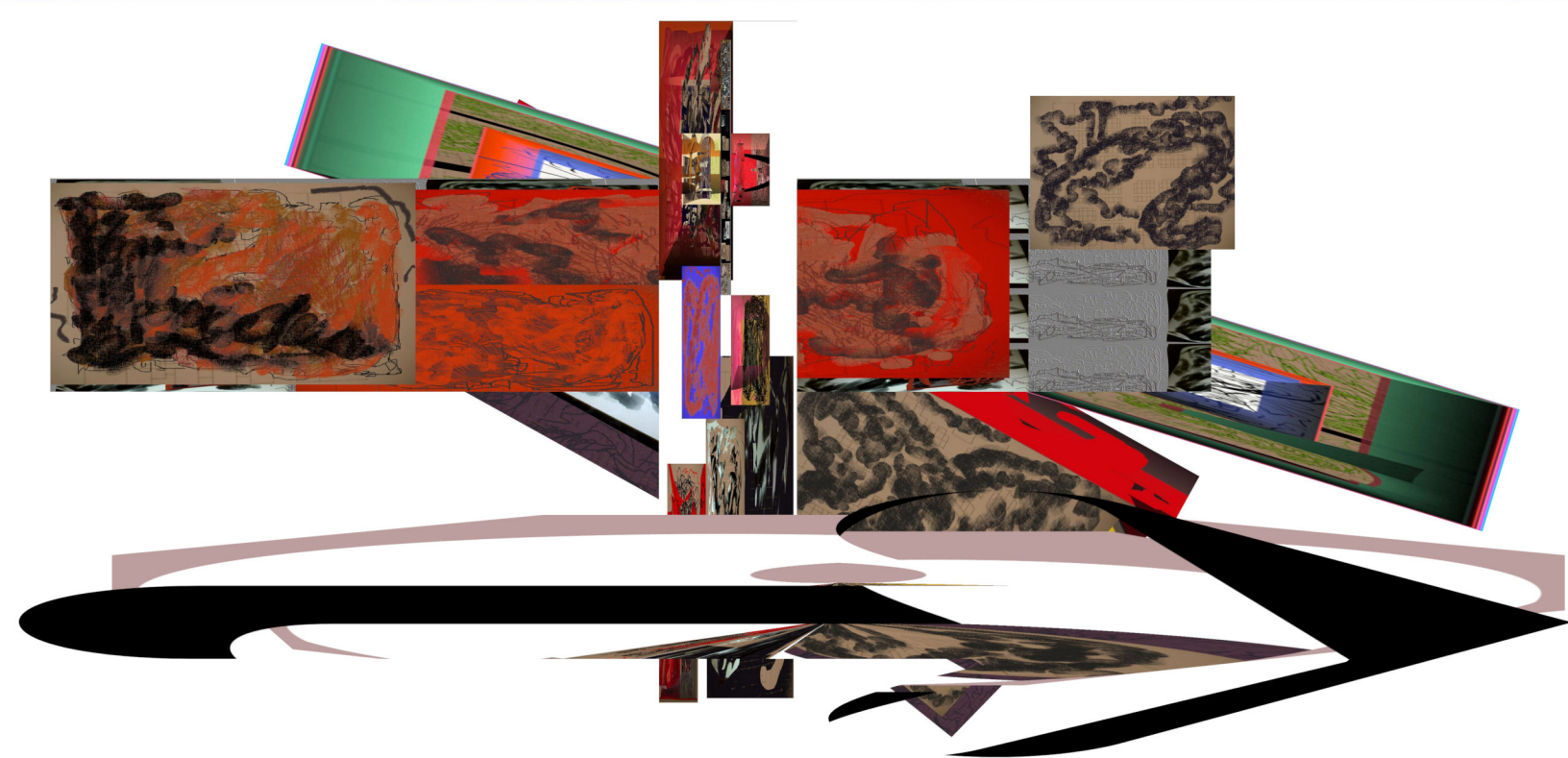


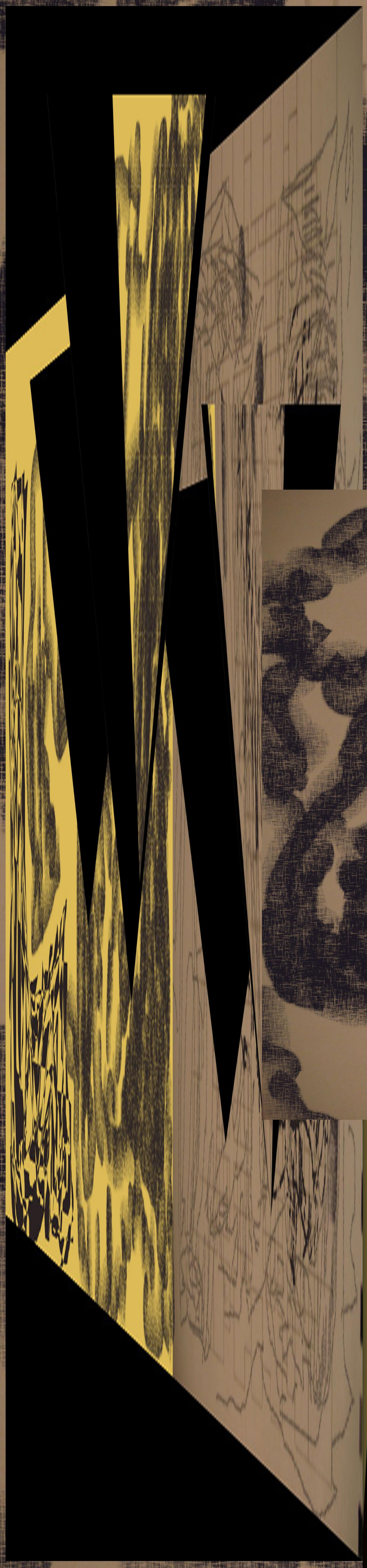


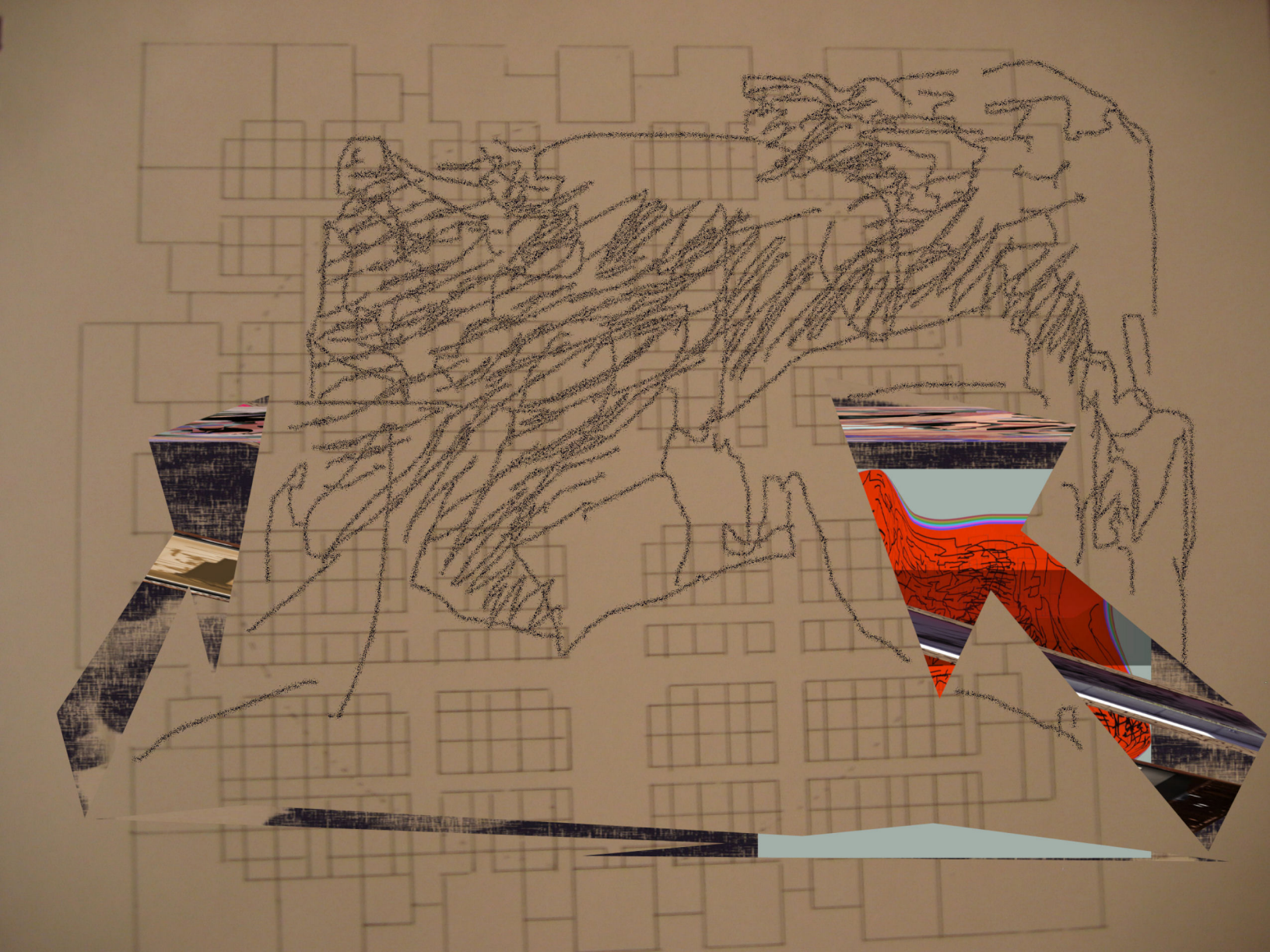




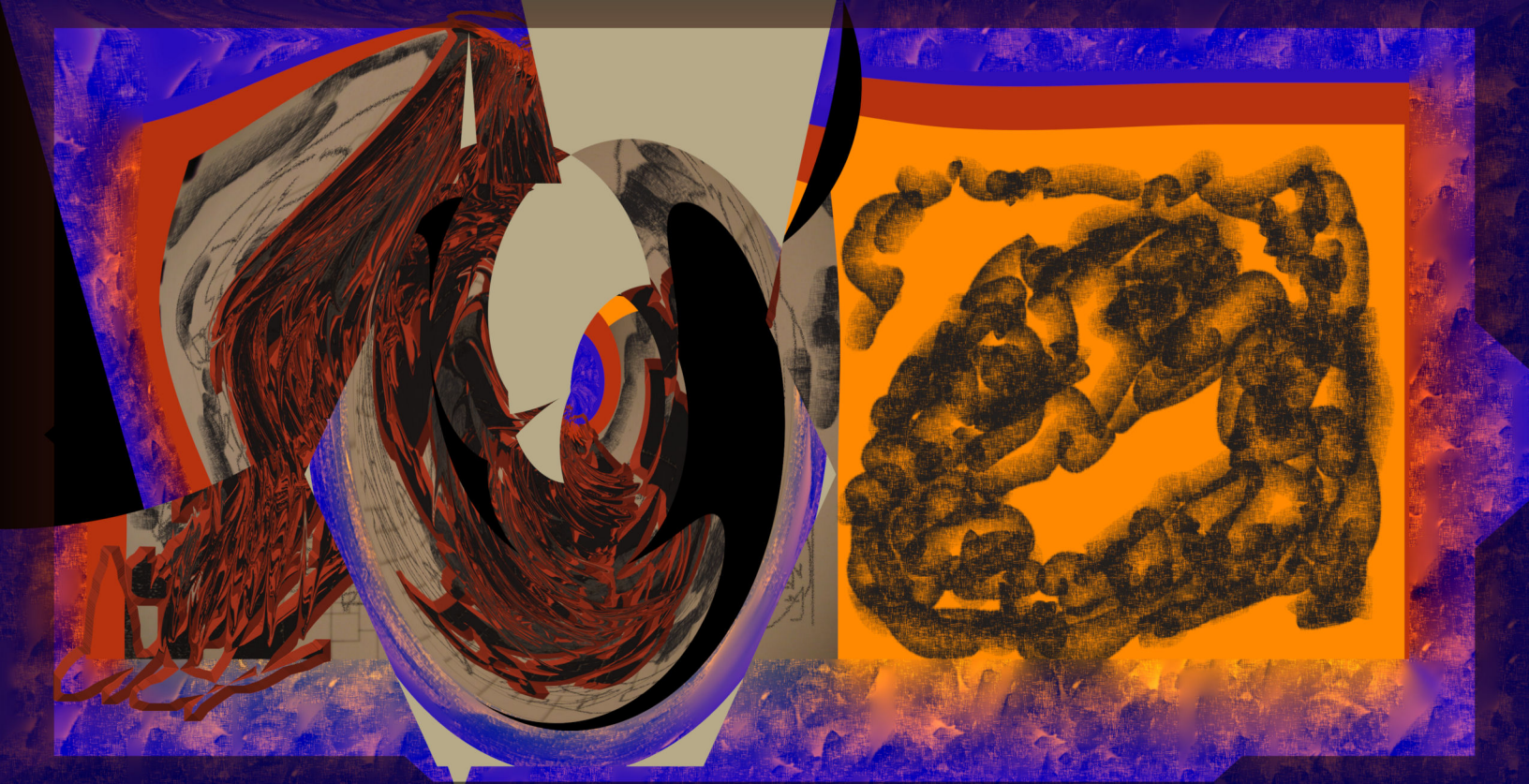


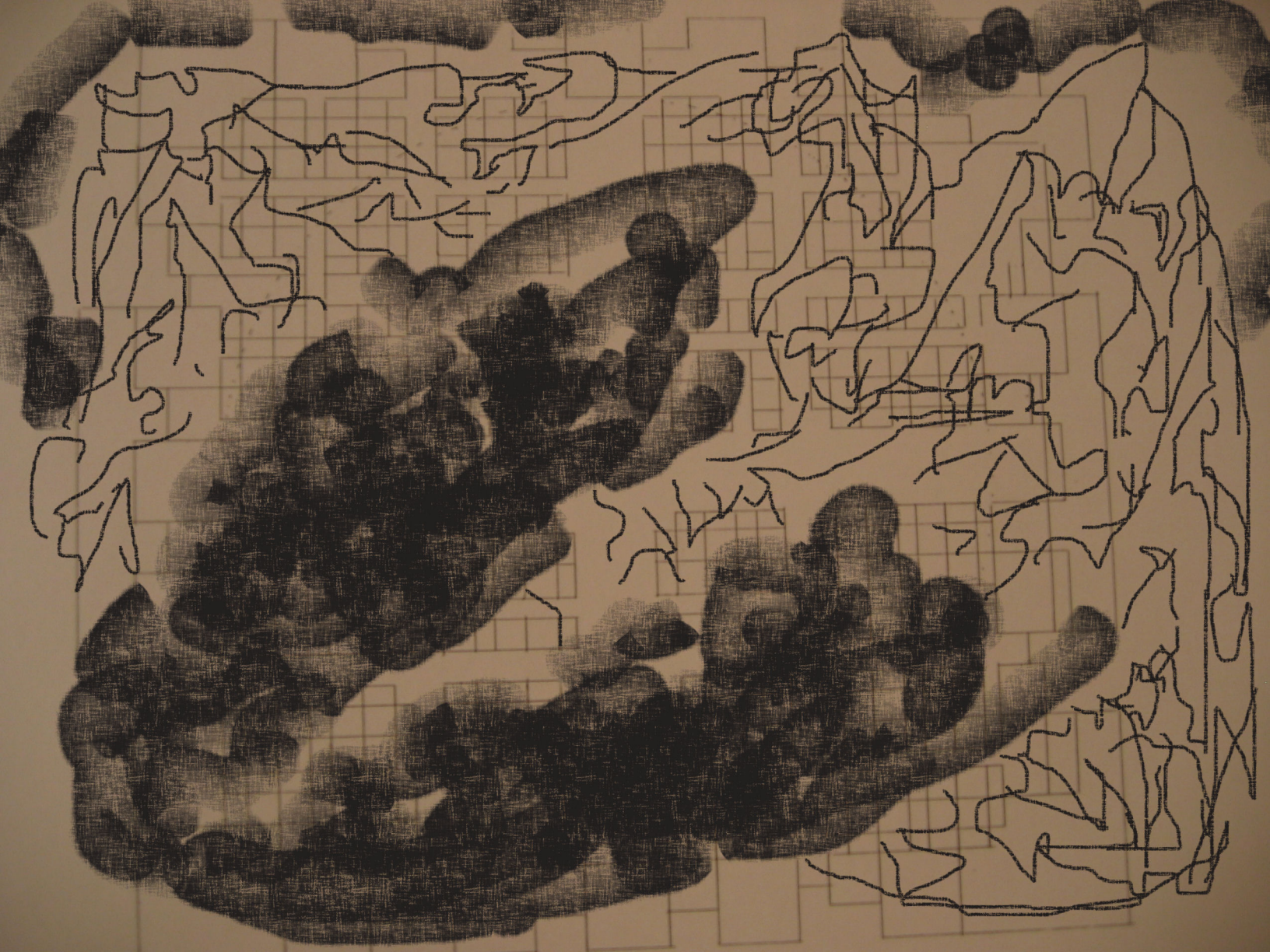


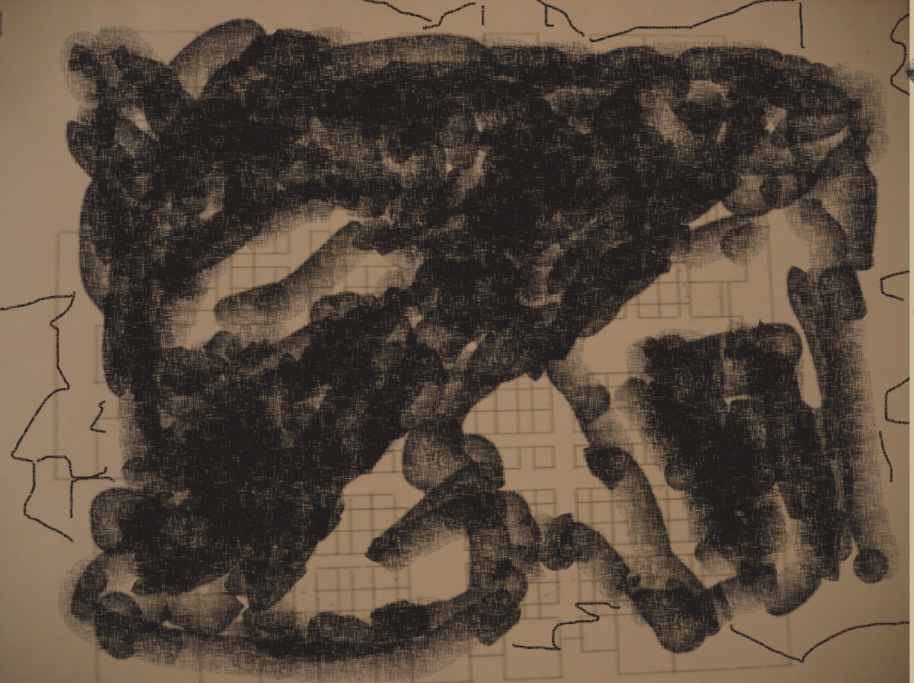


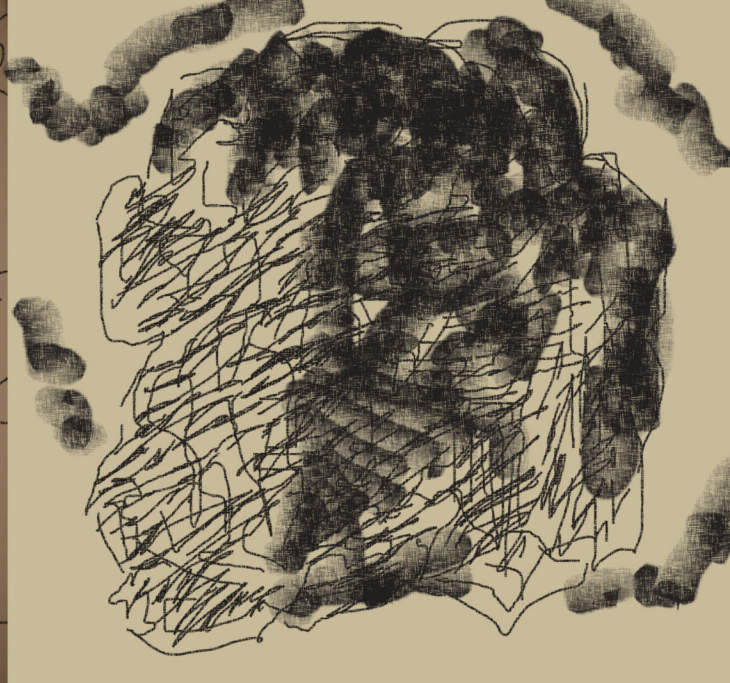


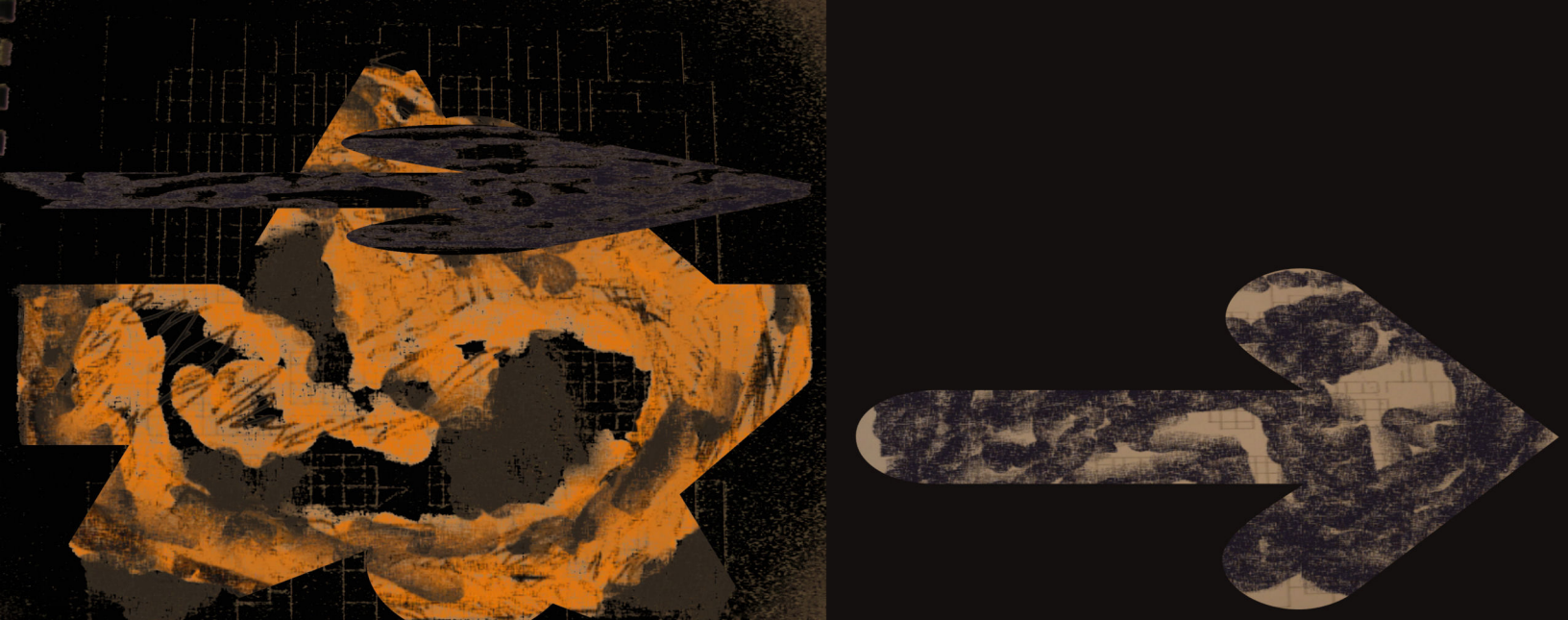


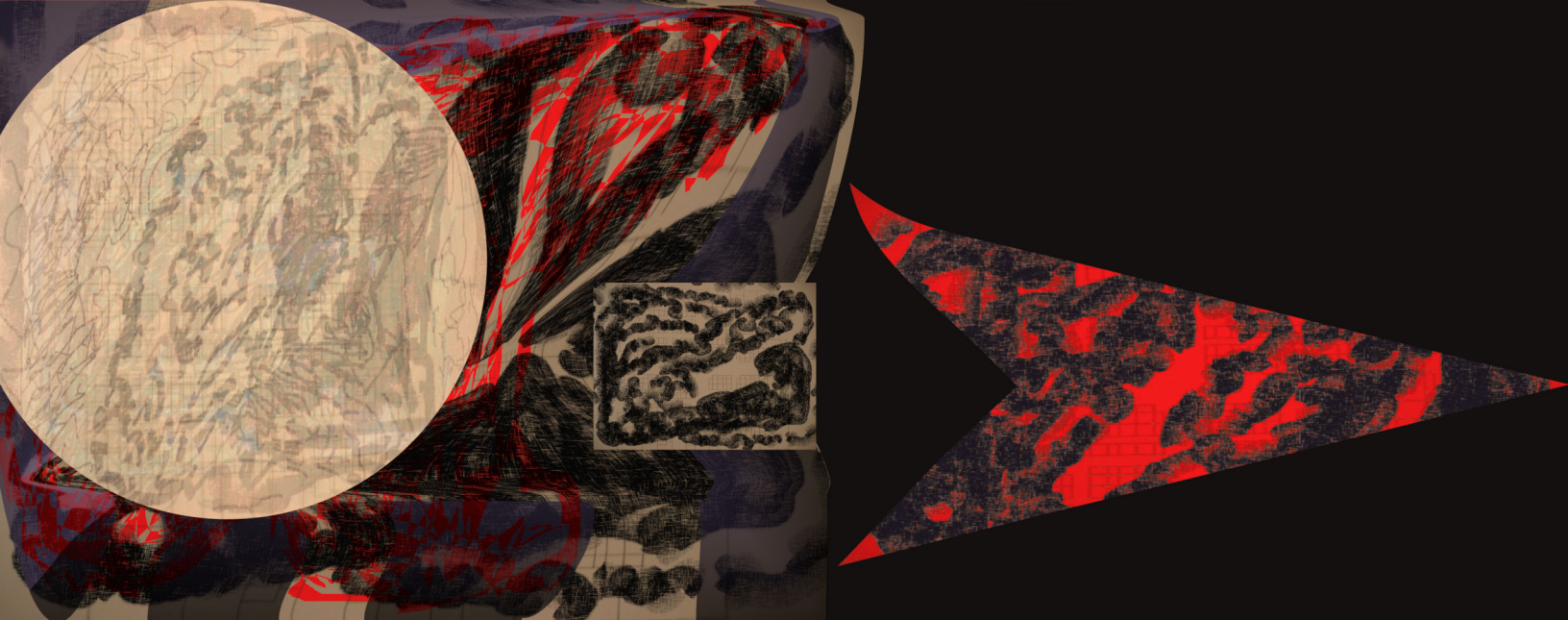


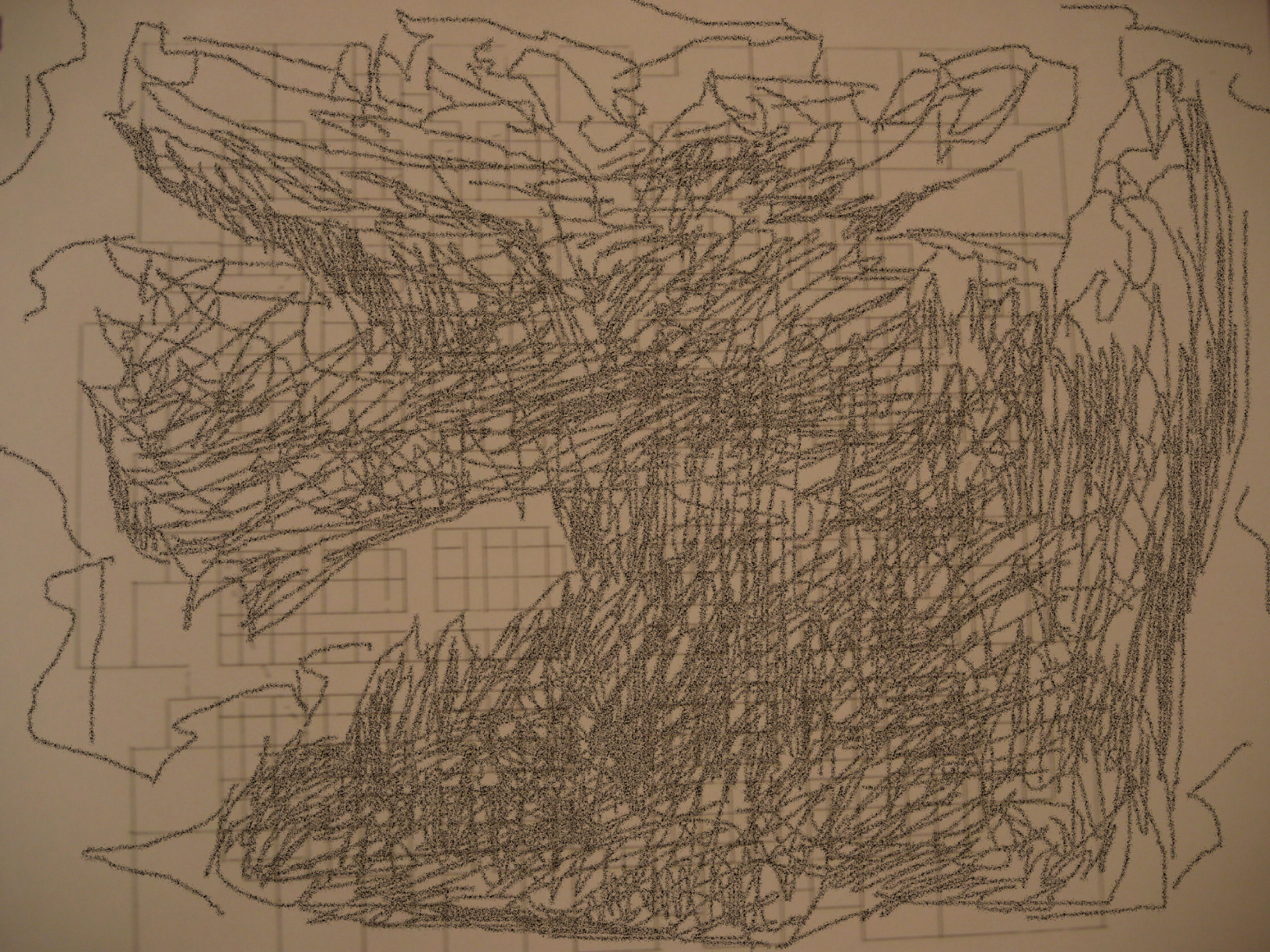








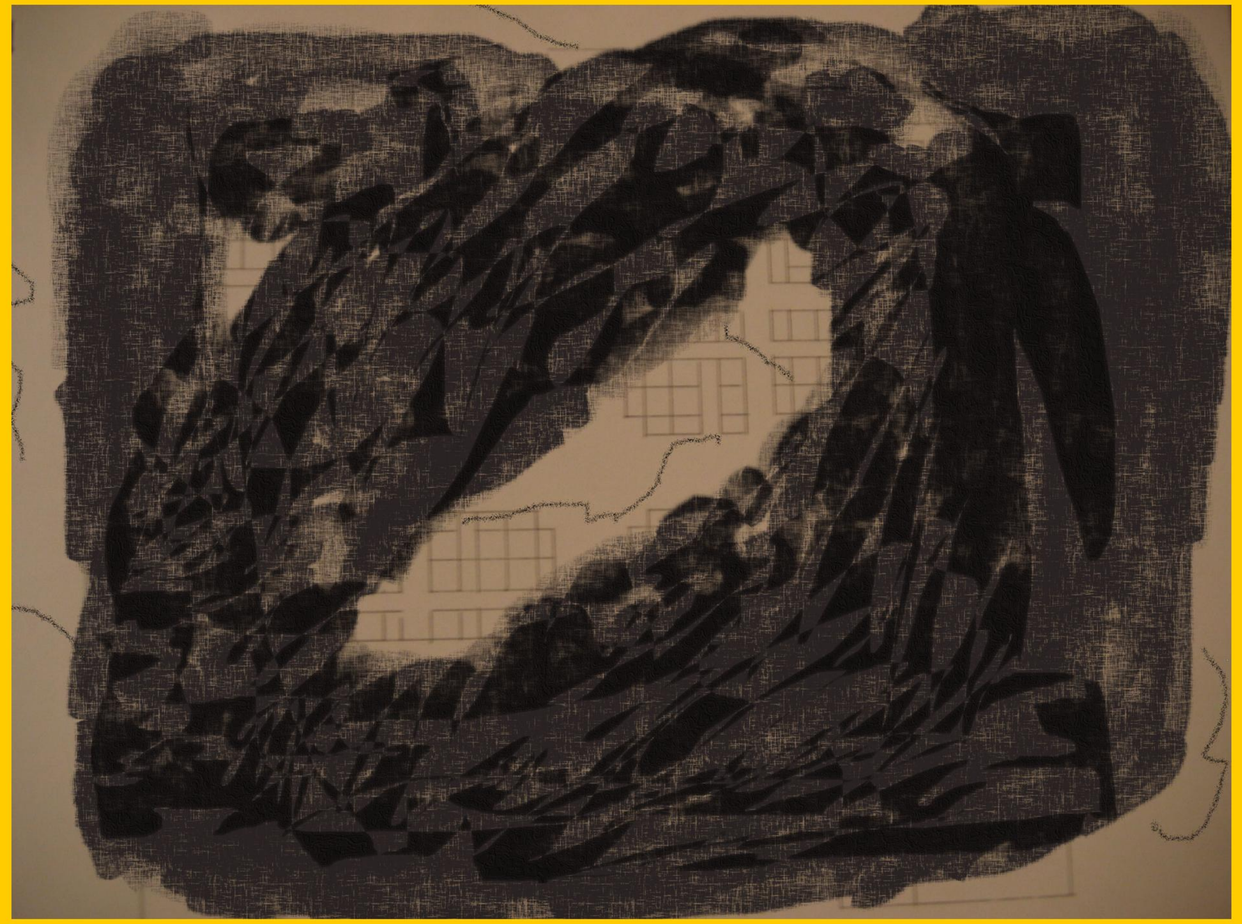








Topology
Topography
Morphology
Ethos
Pathos



Fabulae
Palimpsest

Drawing Visual Verbal Space 1

Tableau

Terratalogical

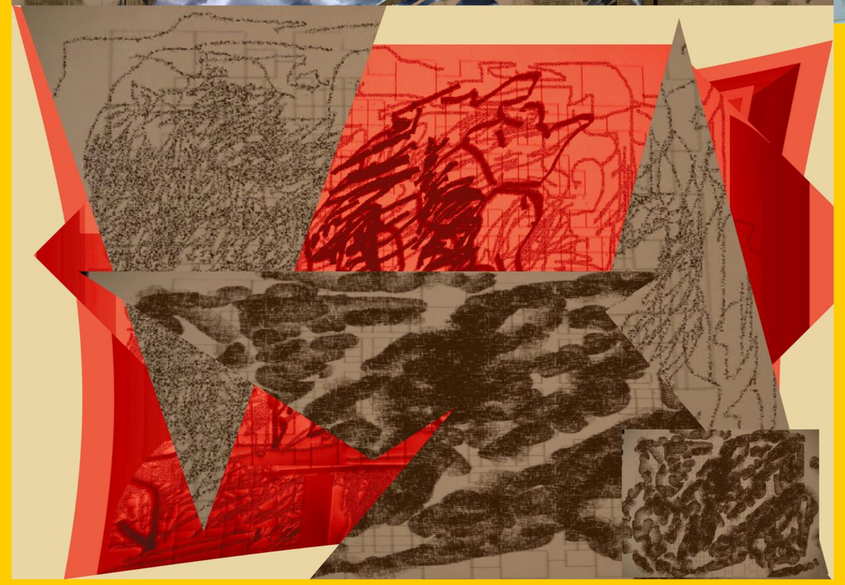
Zero and Chance

Lean To

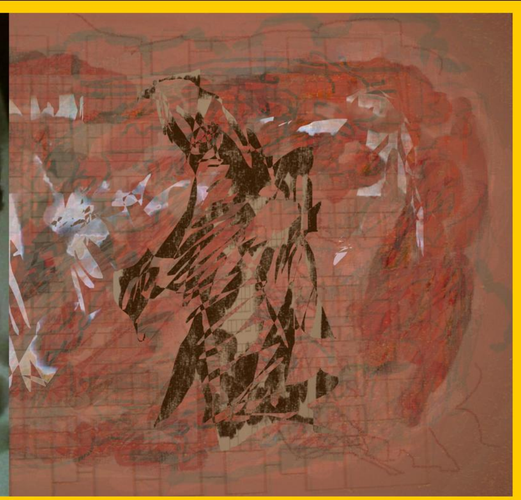
Metatropic Hyperbolic

Ennallage









Extended Fragment

Drawing visual verbal space 10

Metamorphosis
Configuration

Representation



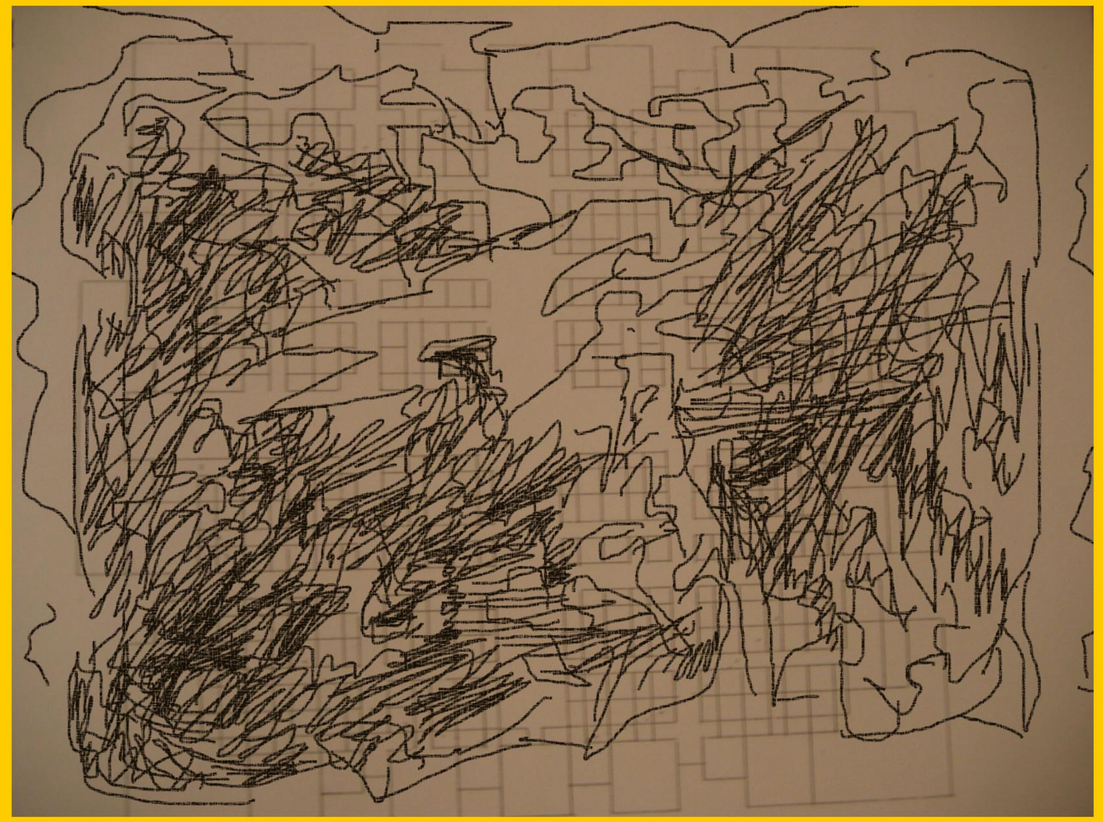
Chimera In Camera

Drawing Visual Verbal Space 2

Herms & The Hermeneutical

Interpellation

Interpollation



Drawing Visual Verbal Space 3

Marl Fiore

Syllepsis
Abracciari
Trace
Rhizome

Apophatic Mir-ror

Chiasme



Mirrorim

Drawing Visual Verbal Space 4

Chain of Signifiers

Objective –subjective Transpose

Matheme

Mood mode Signifier

Contingency
Transgression

Spatial layering/synecdoche



Buoyant
Cima

Nominal

Phenomenological
Metanym
Mood



Mode

Staging

Framing
Dimensional Allegory



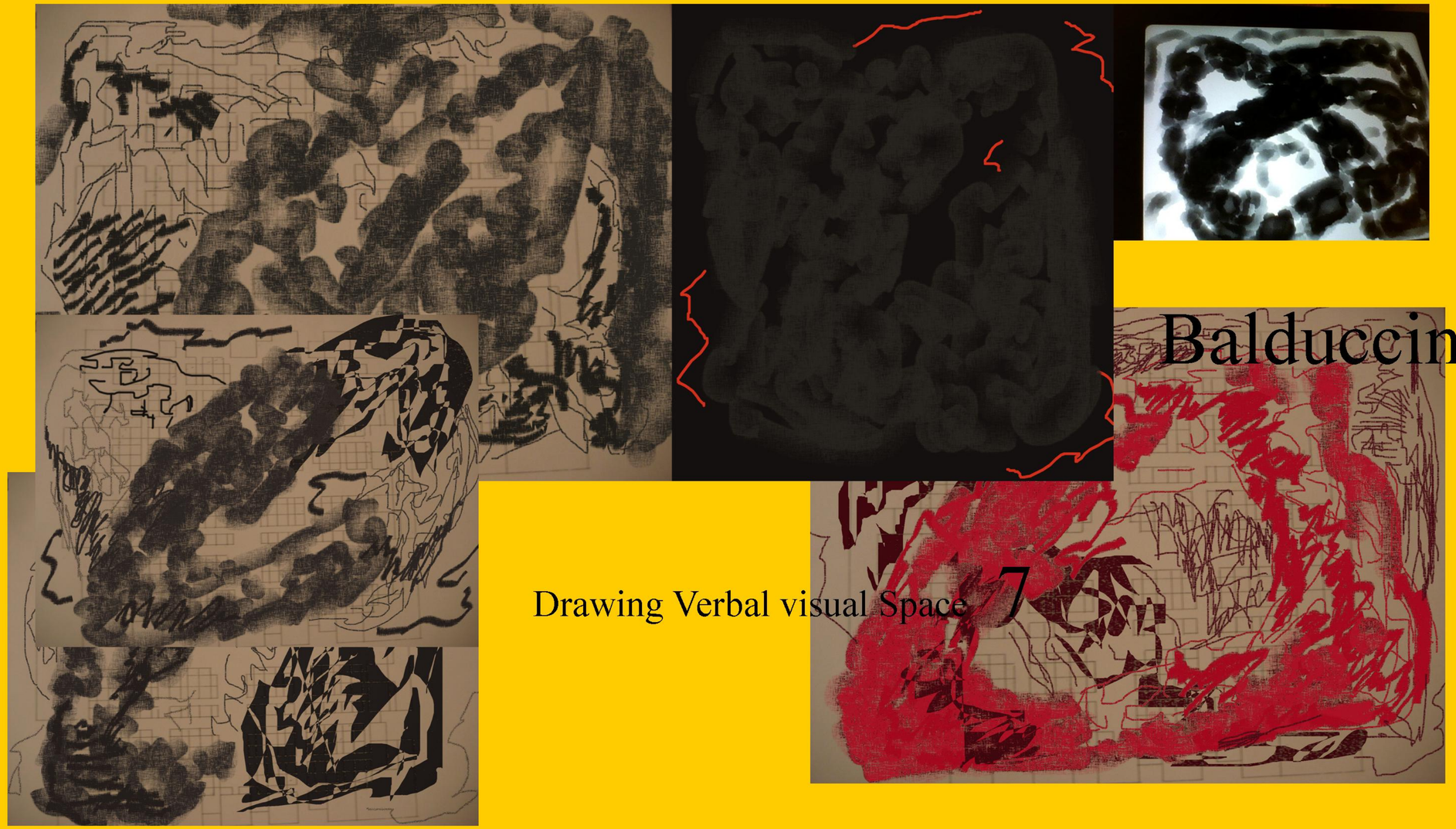
Primieval Chaos

Drawing visual verbal space 6

Arrows

Brackets

Neurologi-
cal Model
Flux
Oscilation
Conflux



Balduccino

Drawing Verbal visual Space 7

Trope

Entropy

Guage

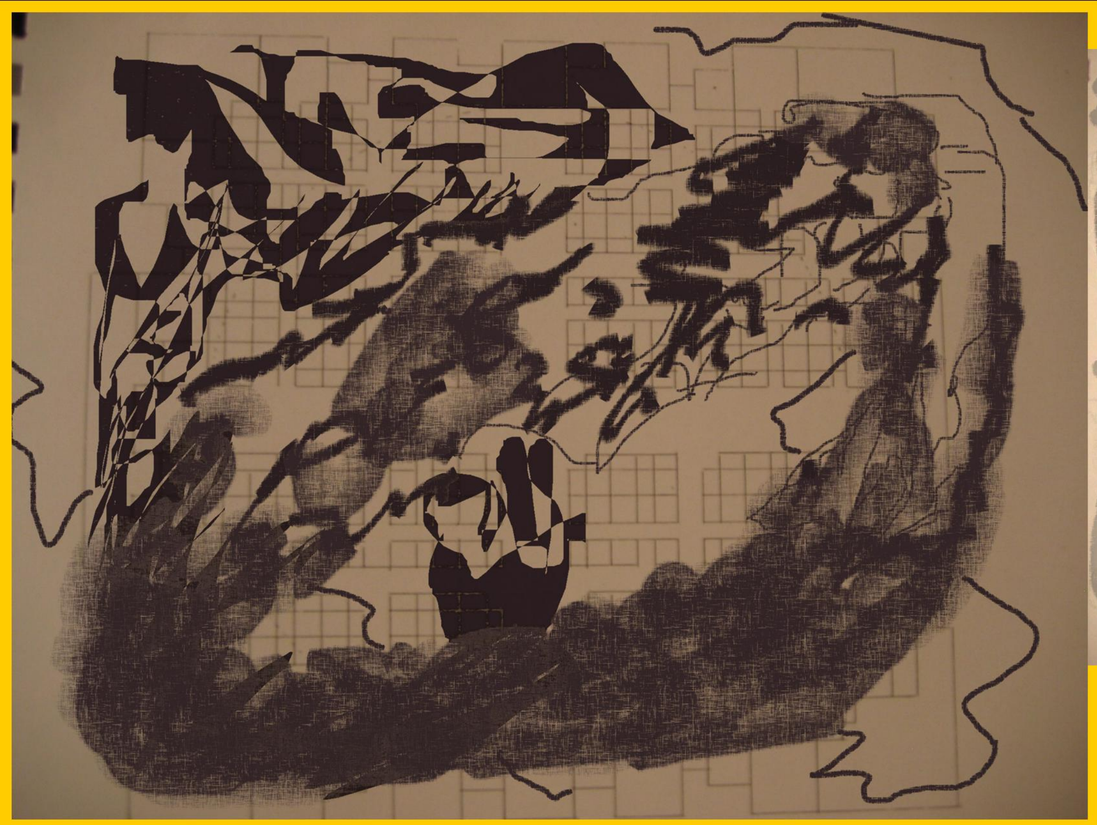
Language

Transference

Overdetermi-
nation
Slippage

Torus

Throwness







Drawing visual verbal space 8

Analyzing the Ambassadours

Simulcrae

Psychological colloids

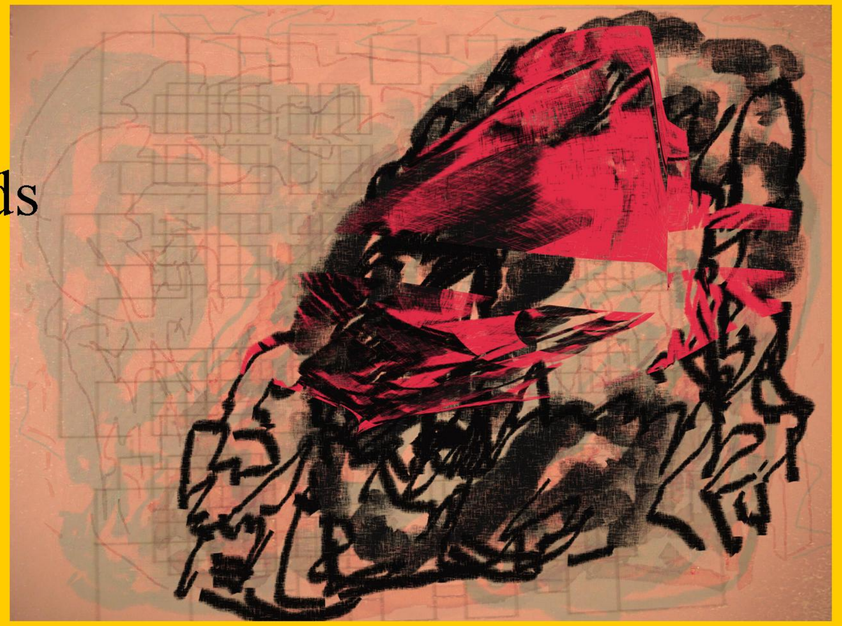
Neologism

Trauma

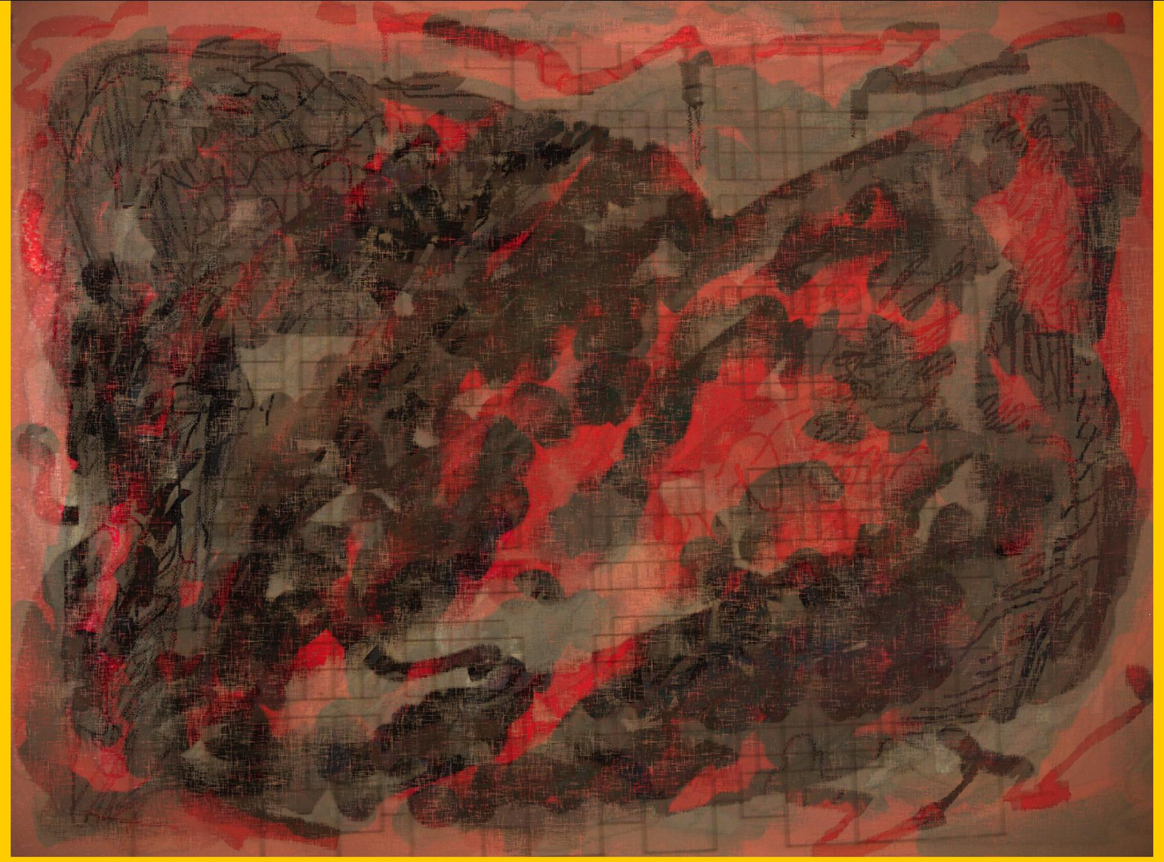
Indices

Antinomy

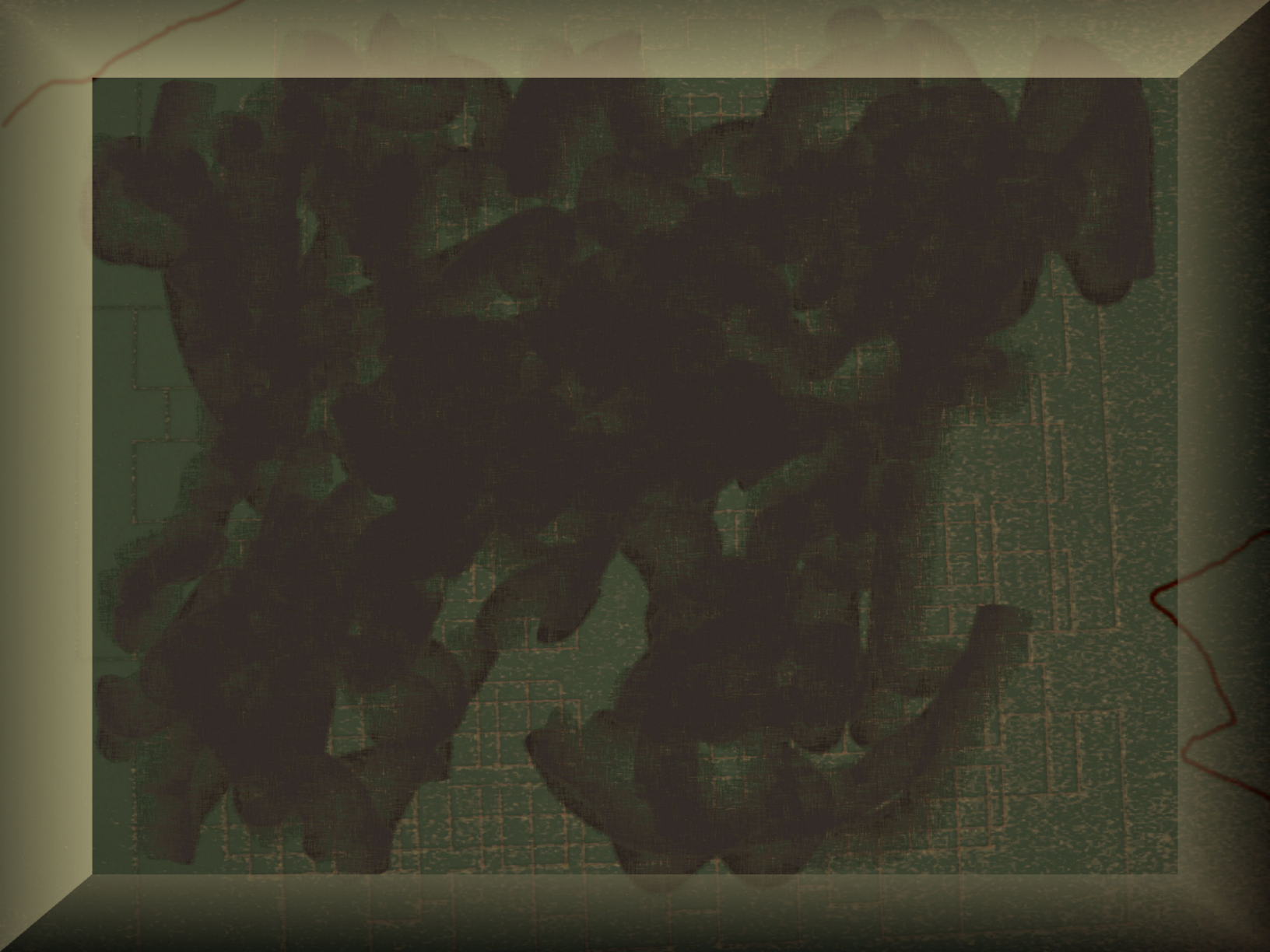
Model/facultative testing



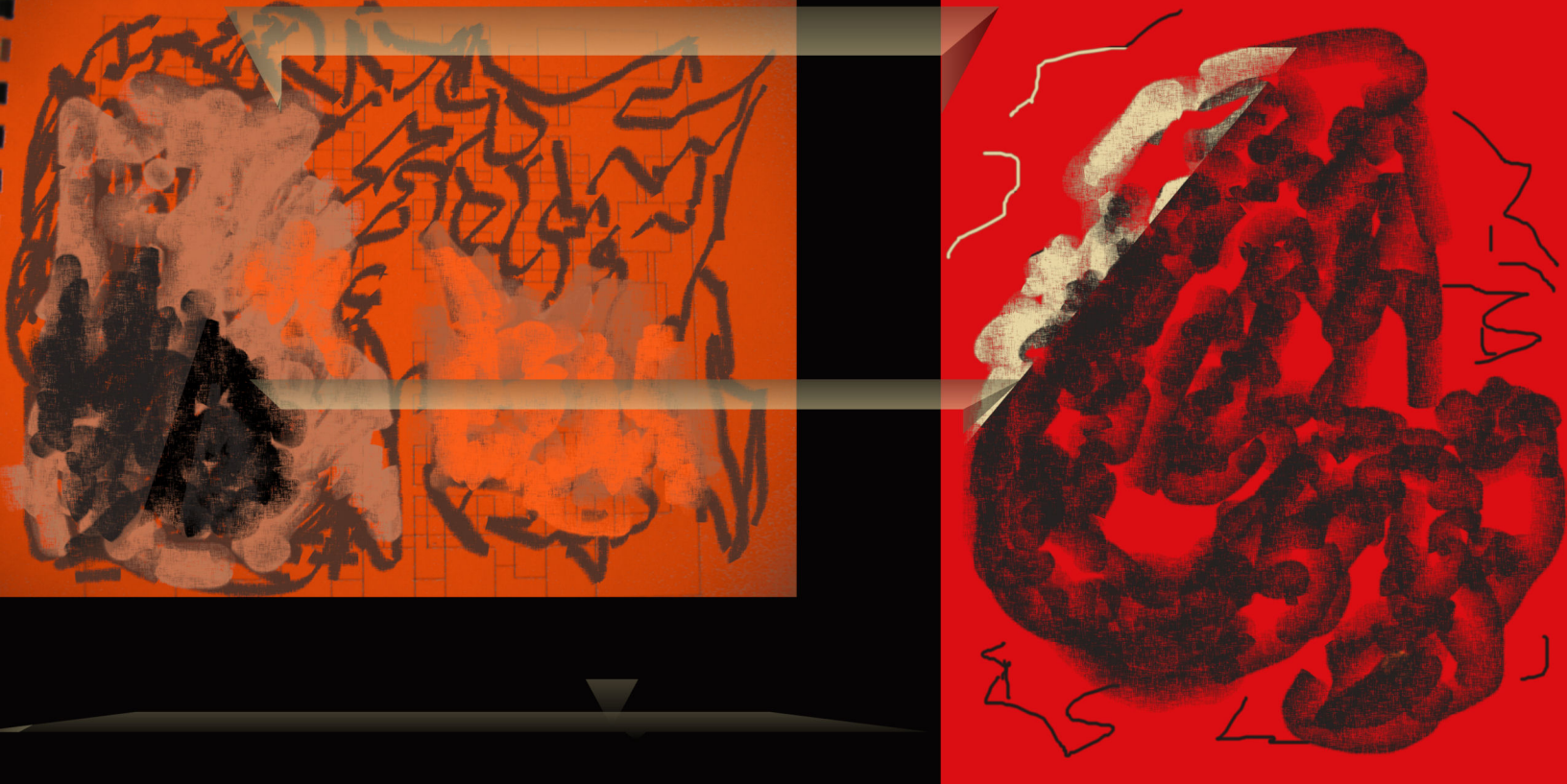
Drawing verbal visual space 9

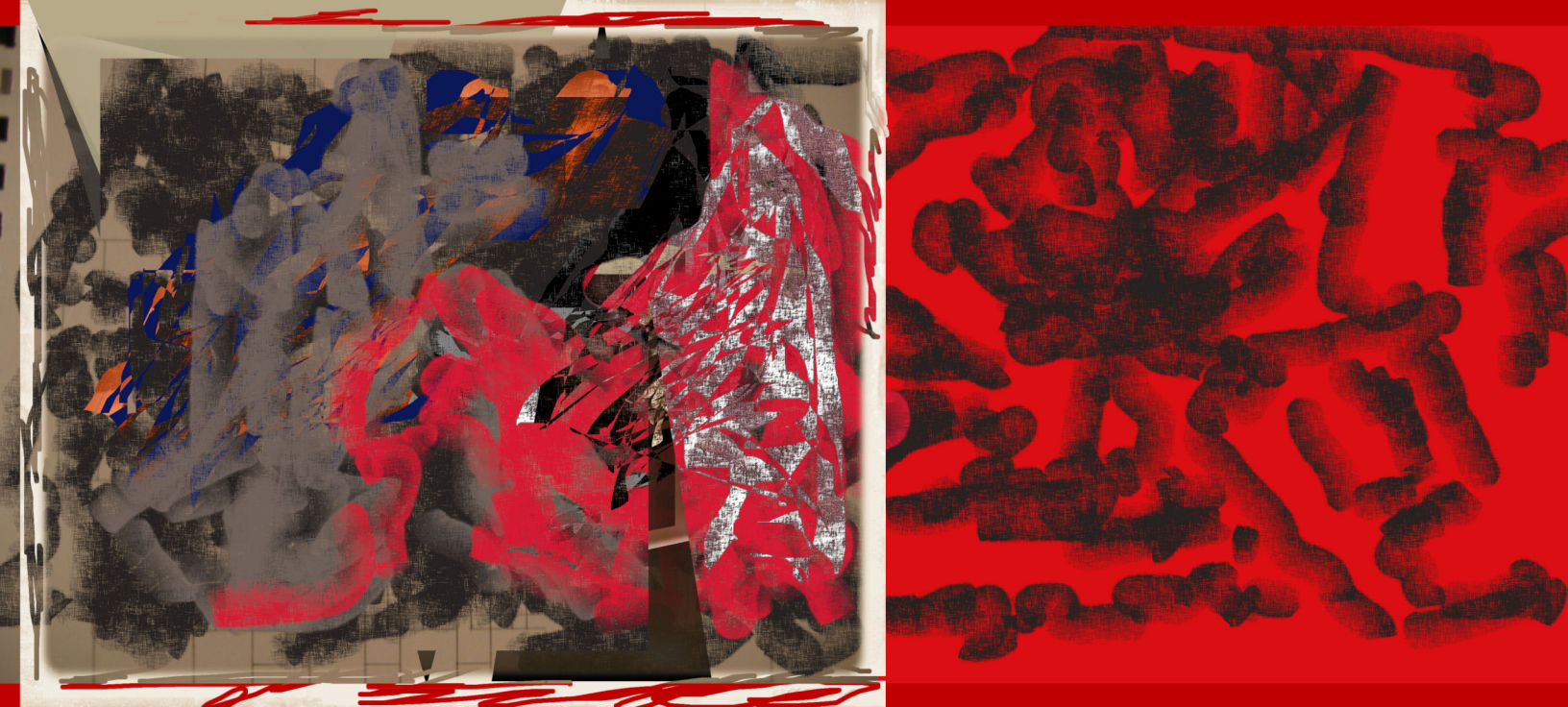


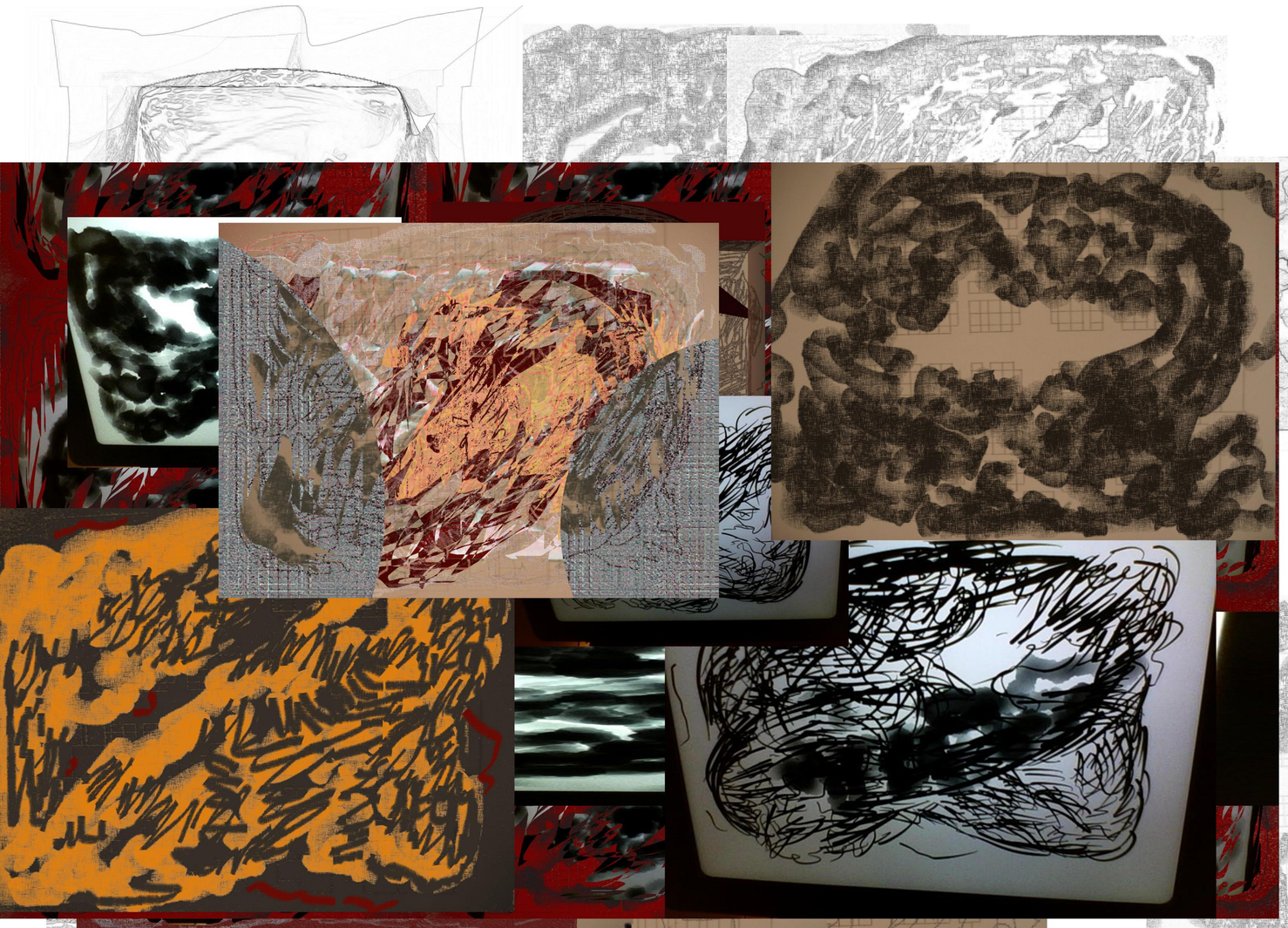
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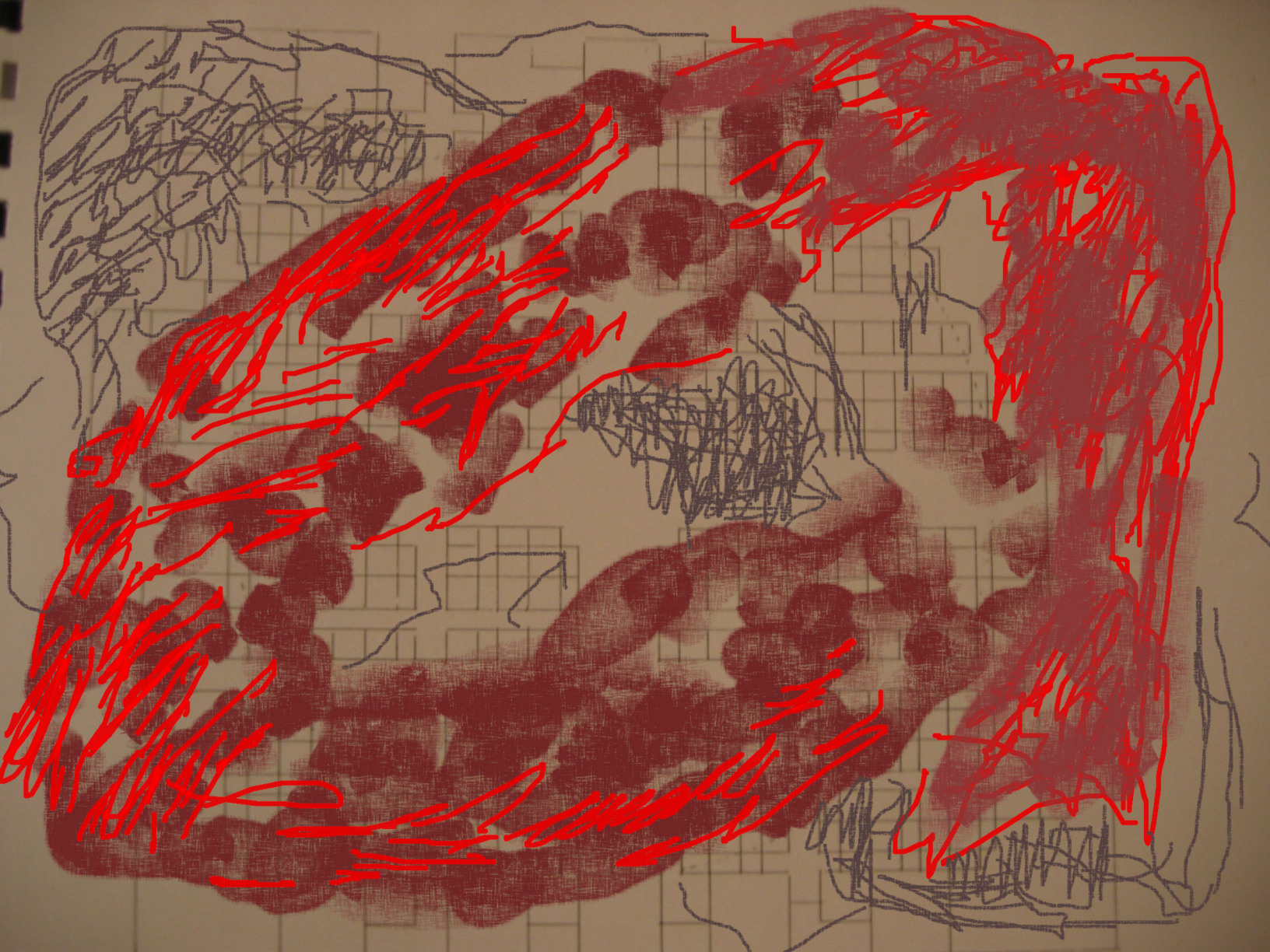






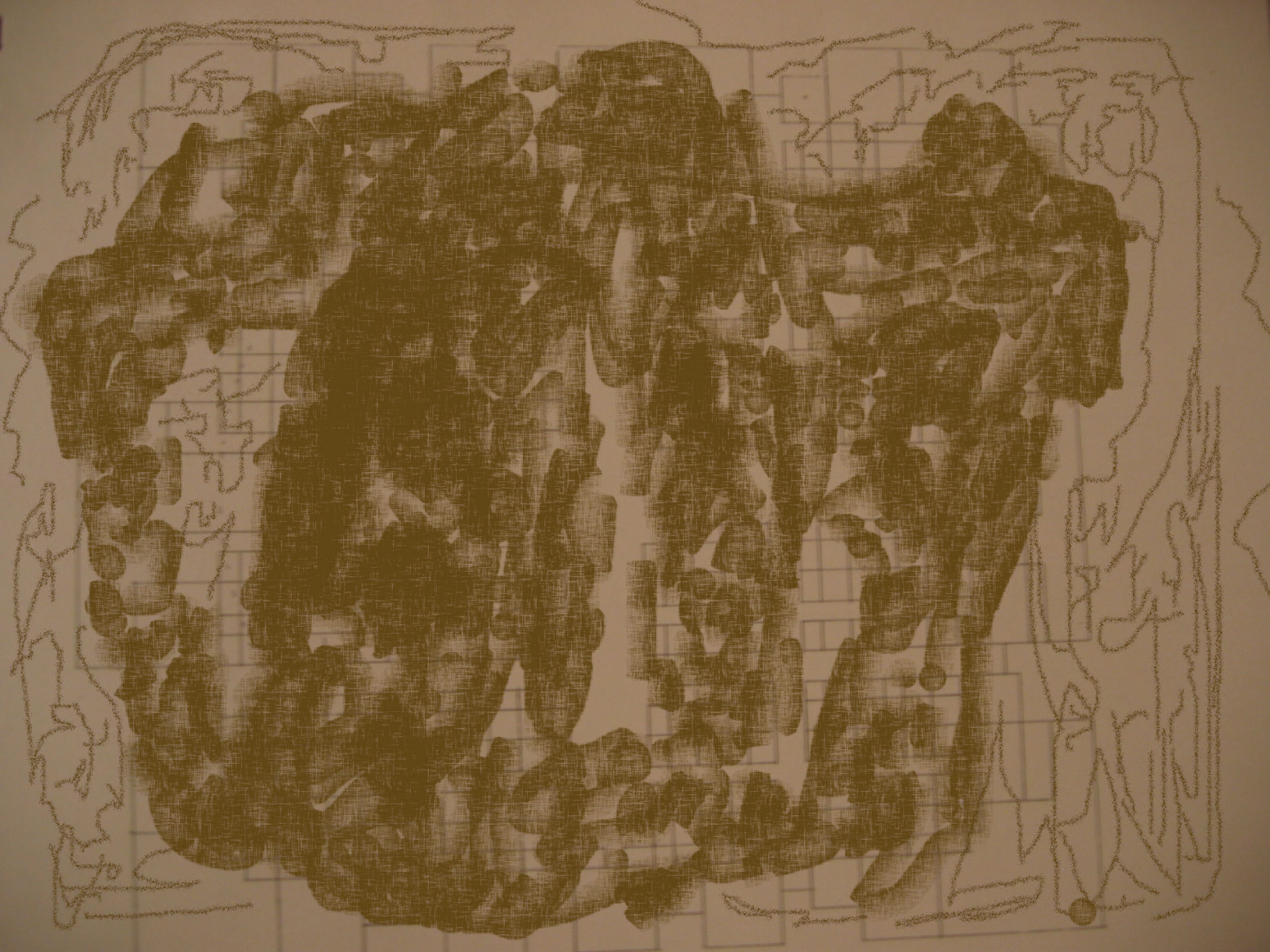




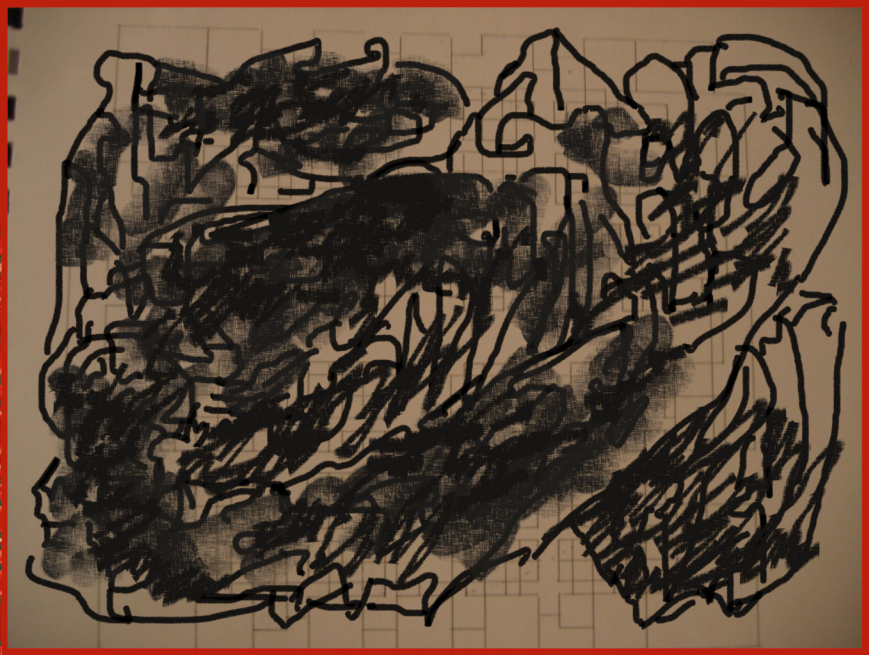




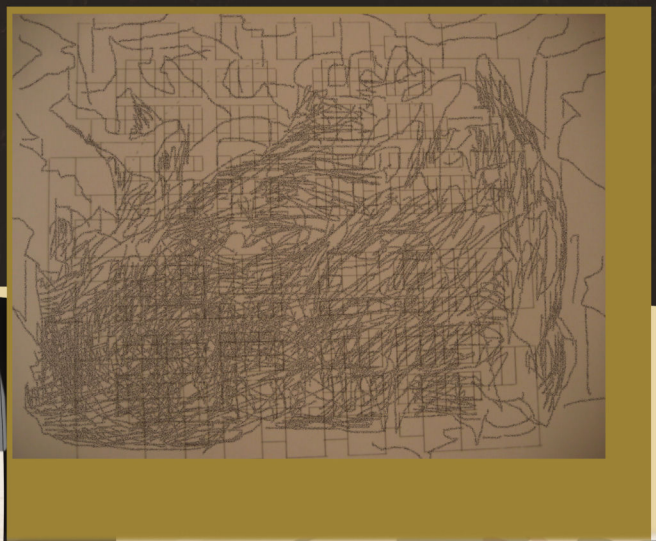


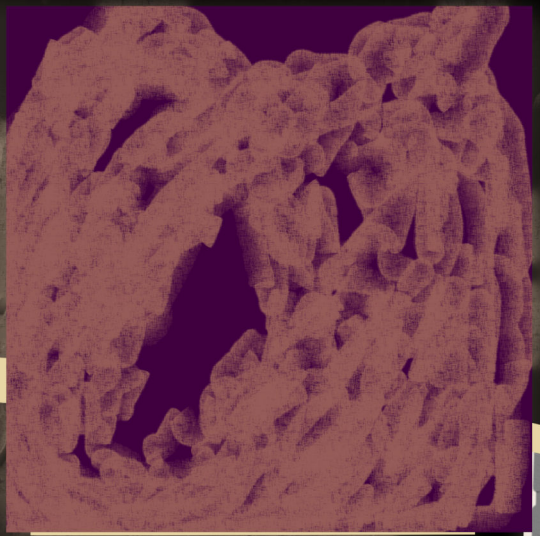


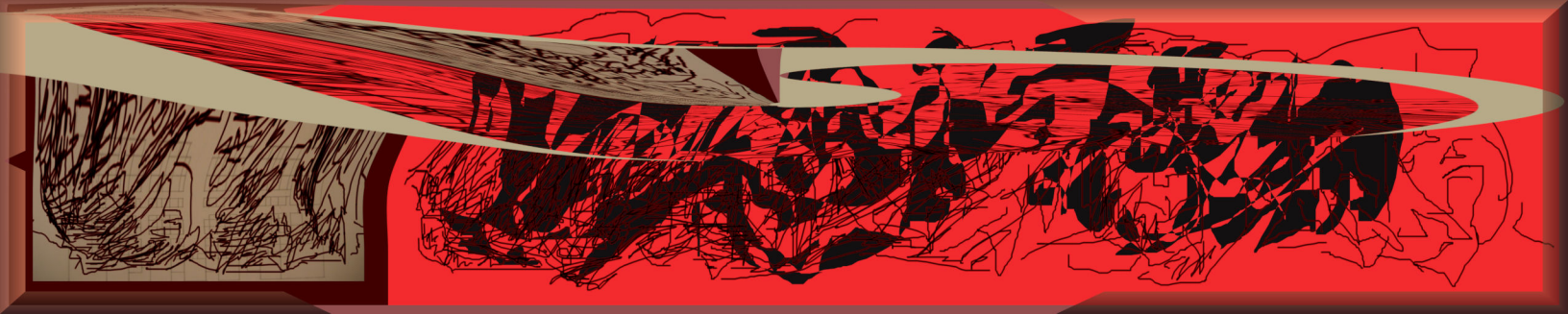


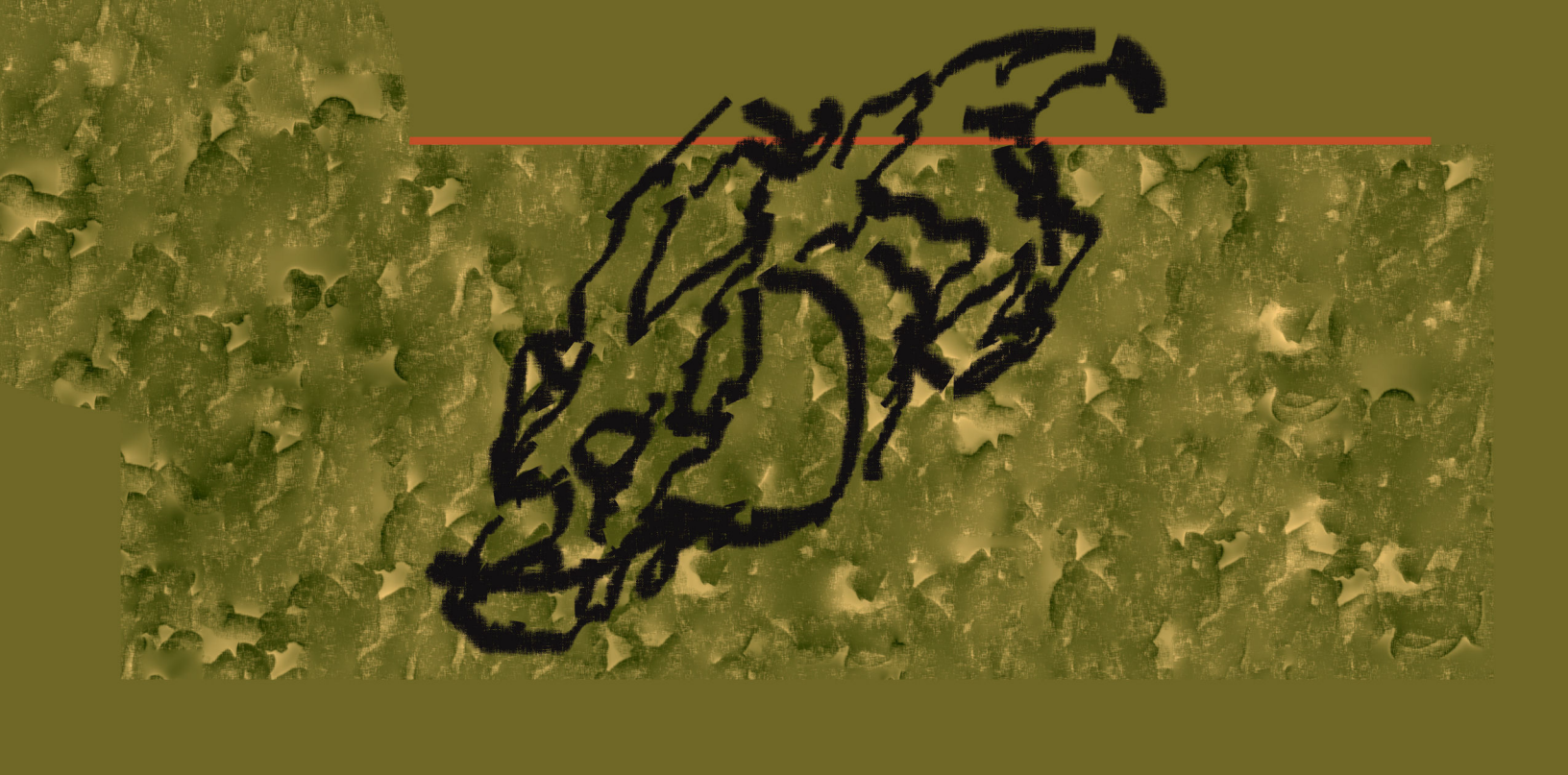






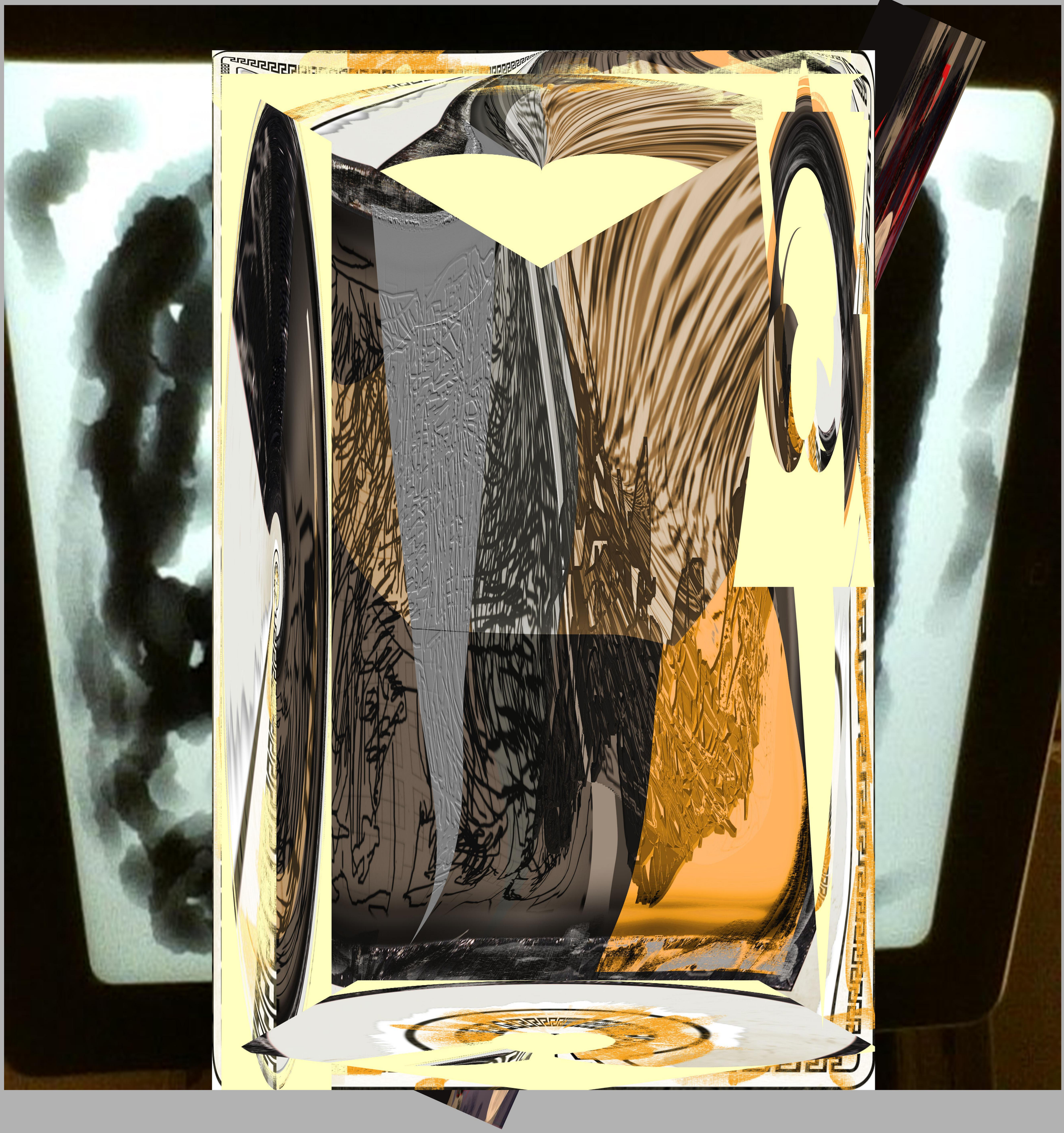






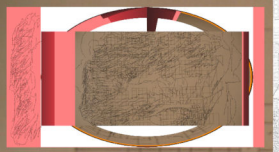


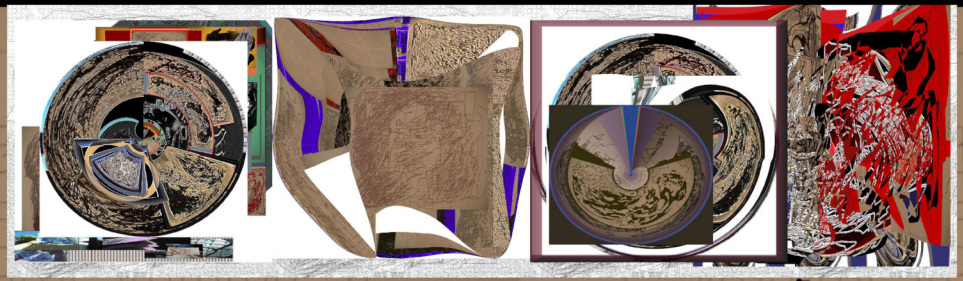




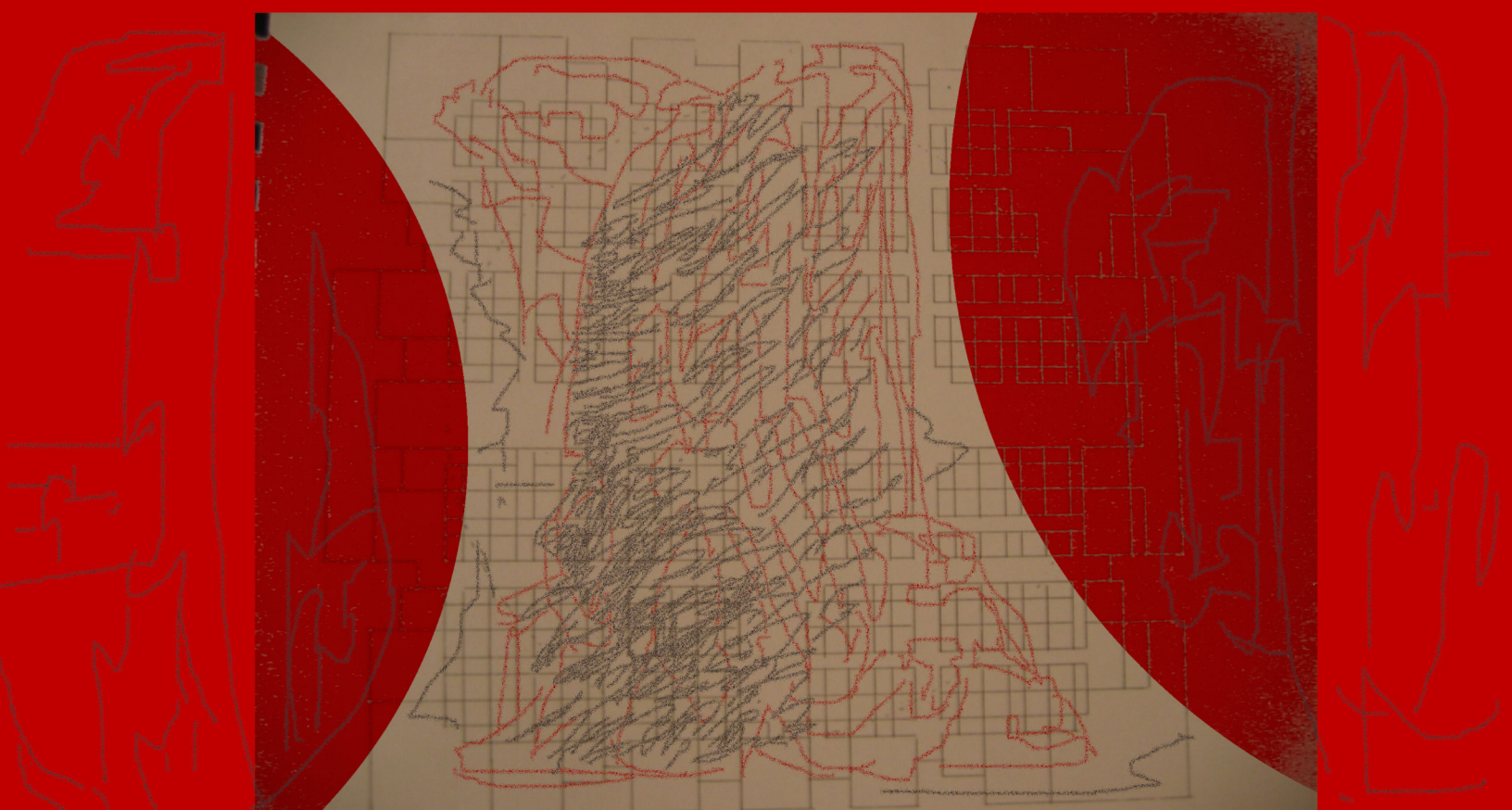


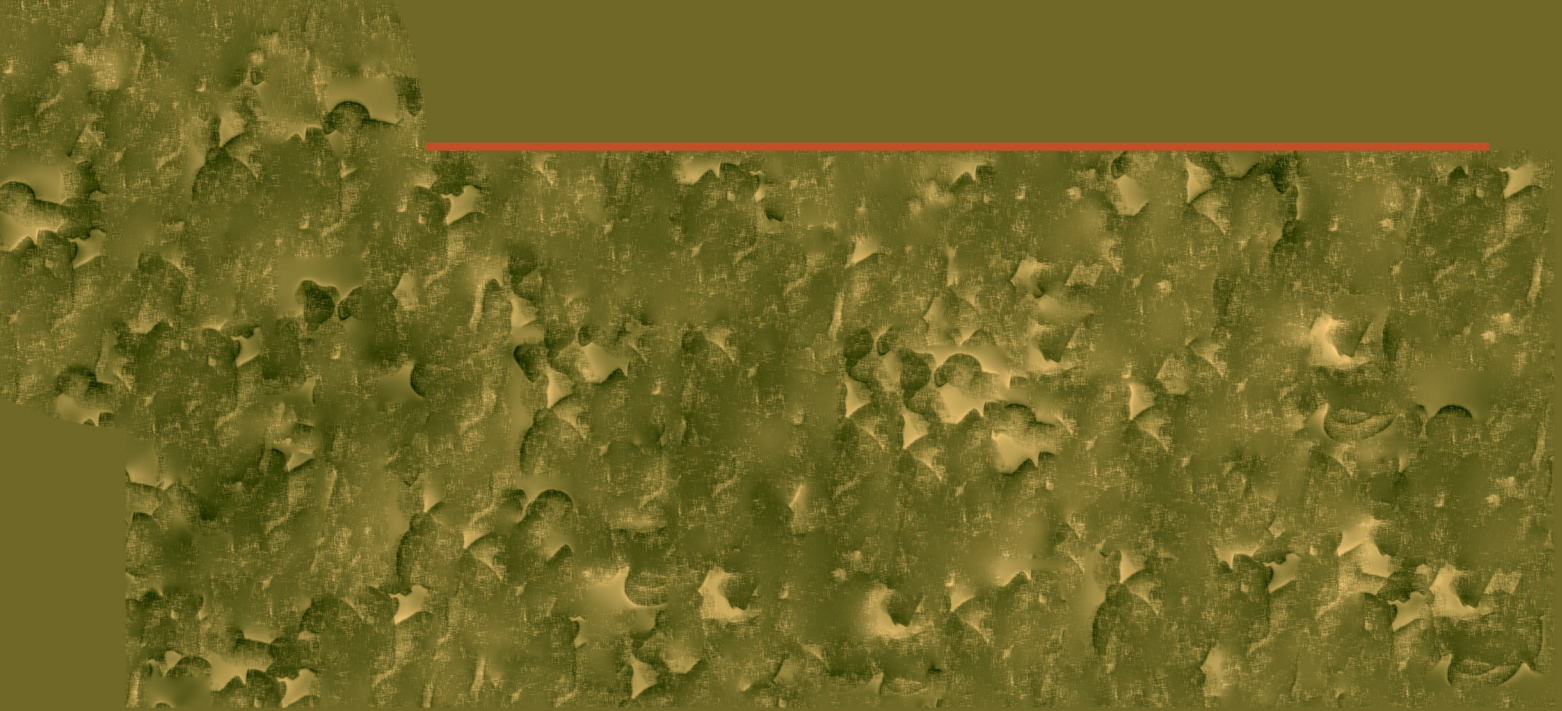










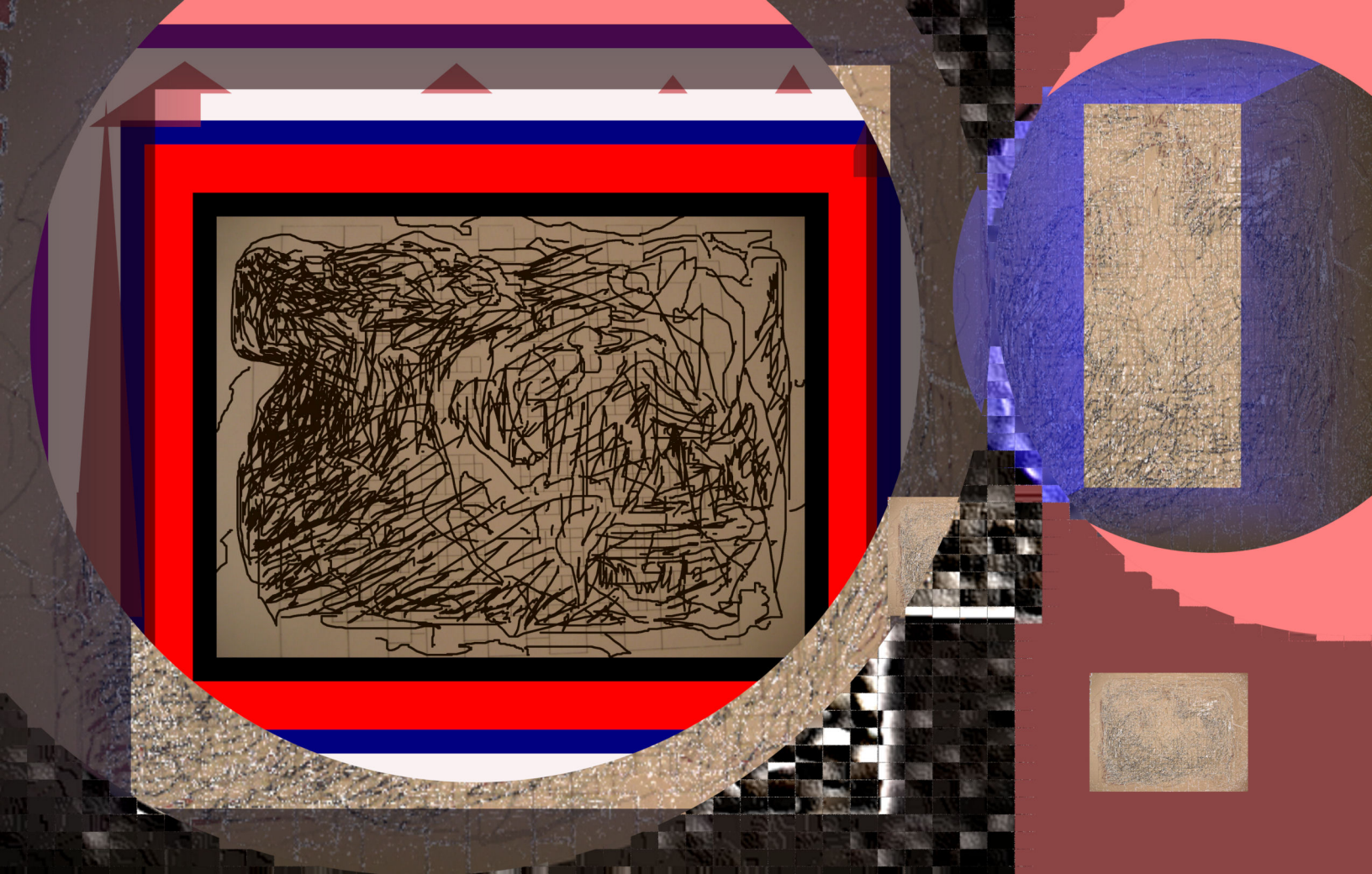


Computer Mediated Art Education: Drawing in Cyber Space:

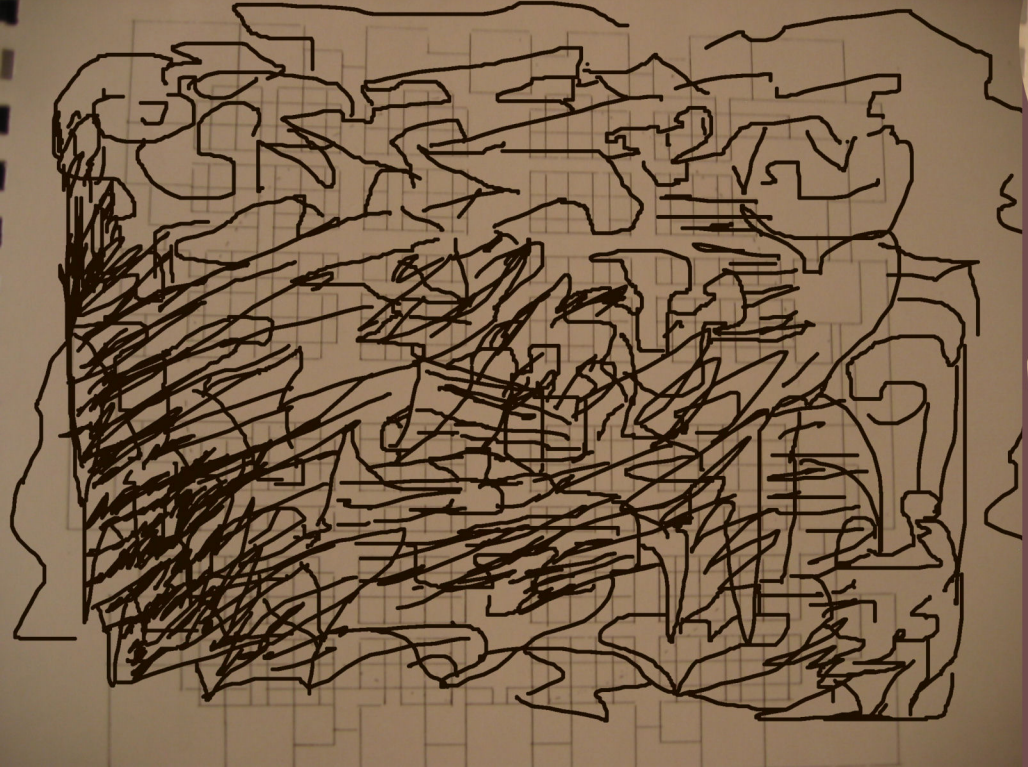
Abstract

Computer mediated art education is a relatively new field of study. Although there are many areas of research in this field, this presentation is limited to the discussion of drawing in cyber space. Drawing in cyber space is a process of creating two dimensional images in a three dimensional space. Cyber space is created by the computer, the user of which is free to create a virtual reality of any kind



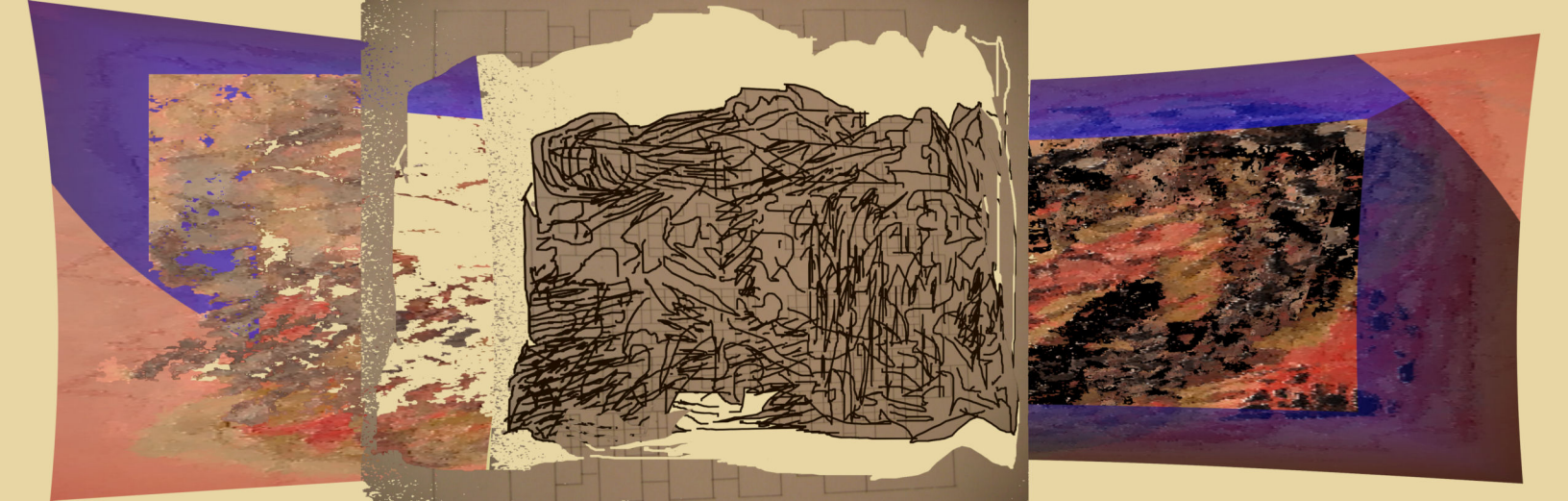




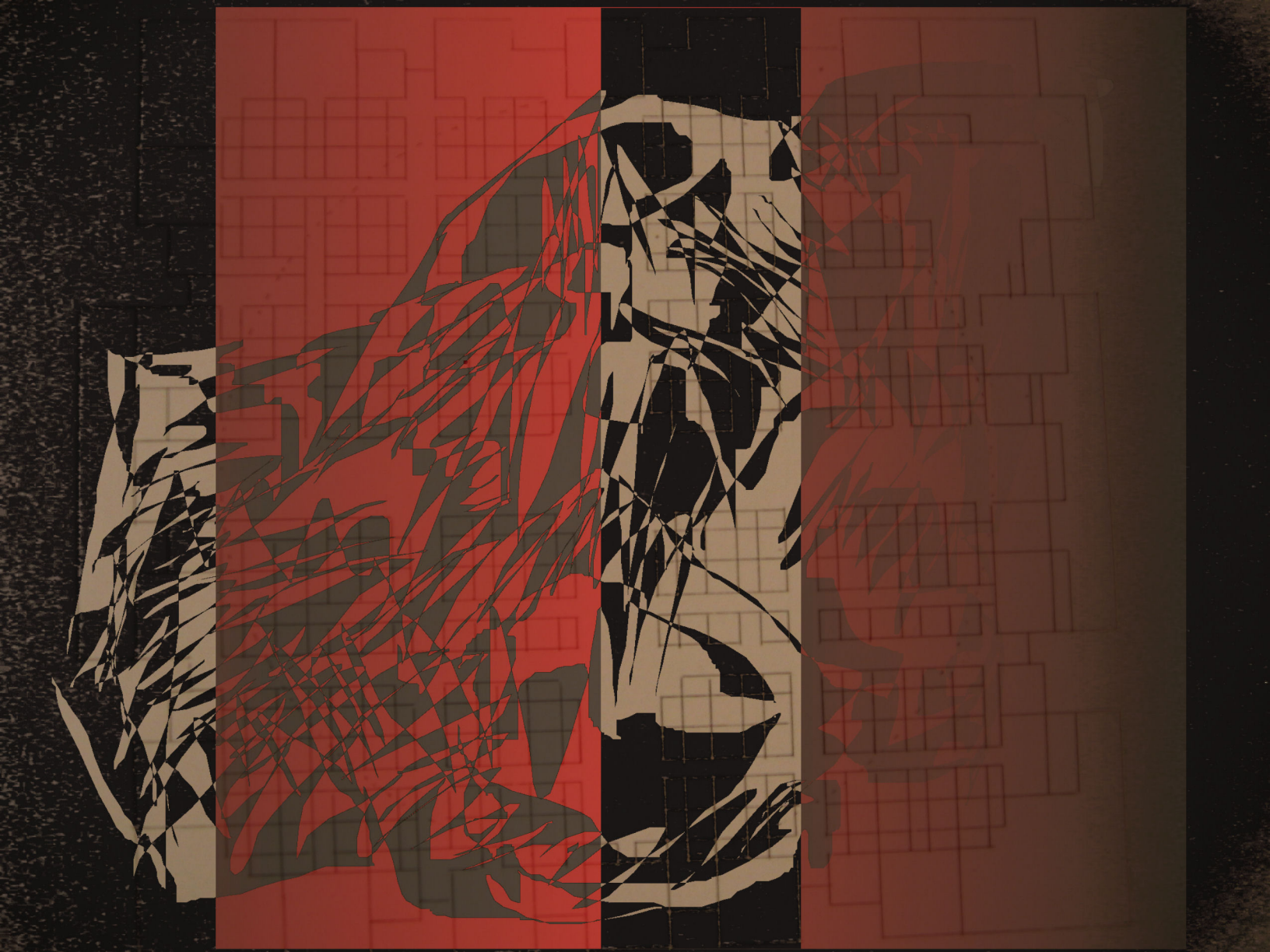




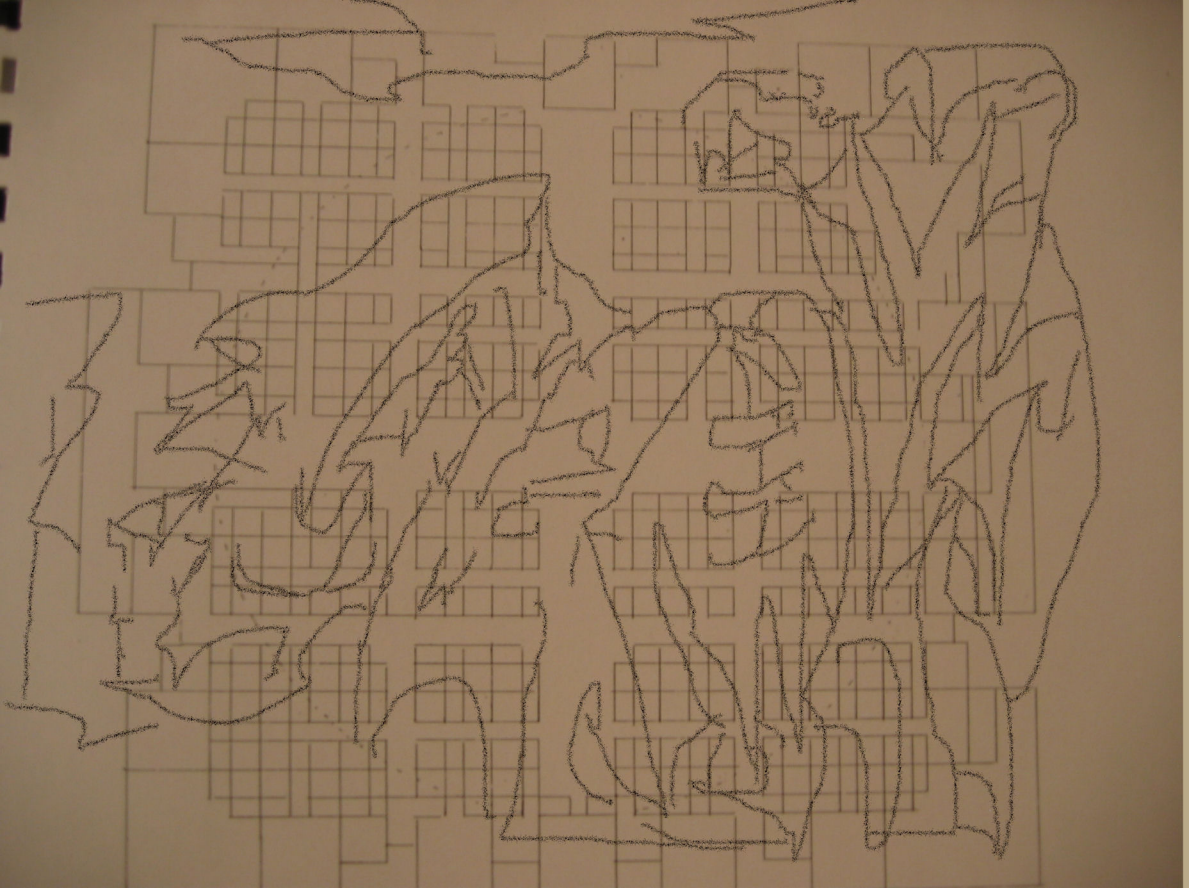


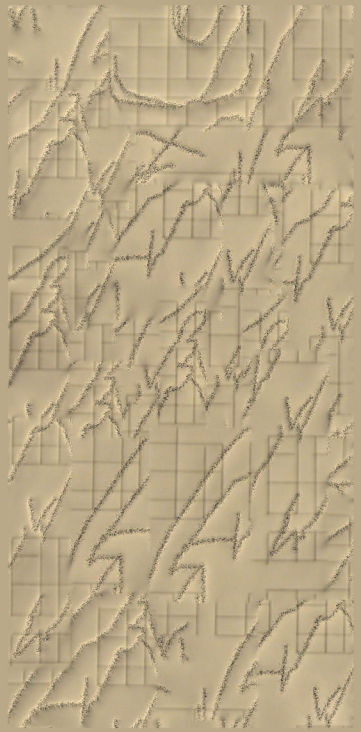




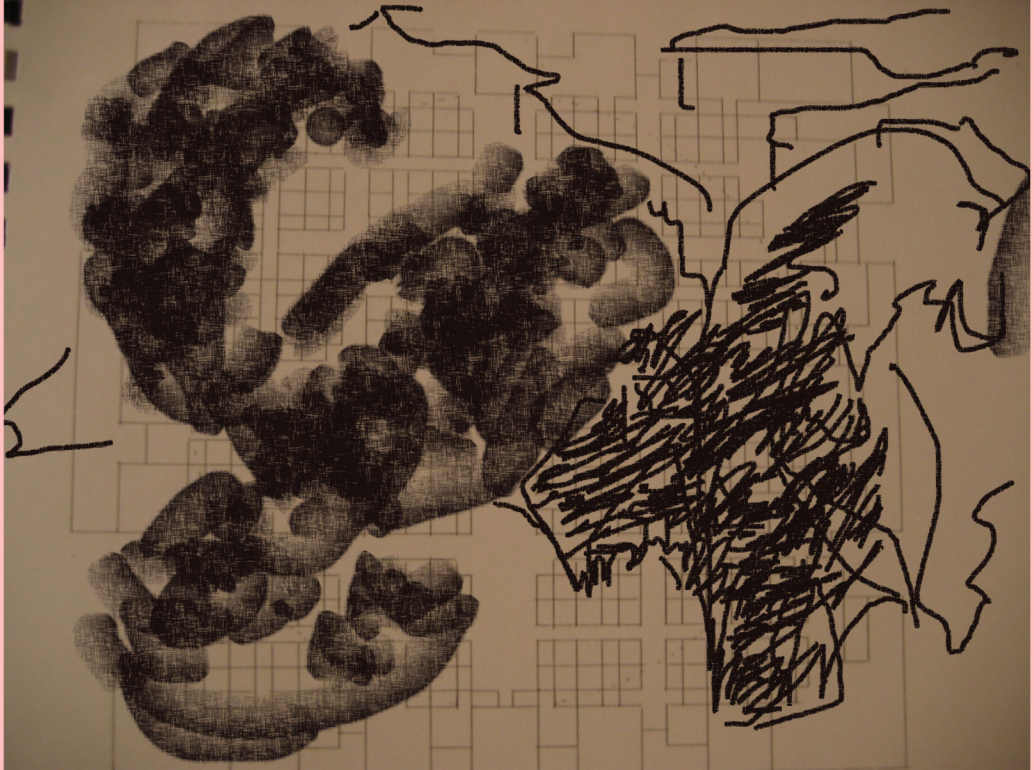




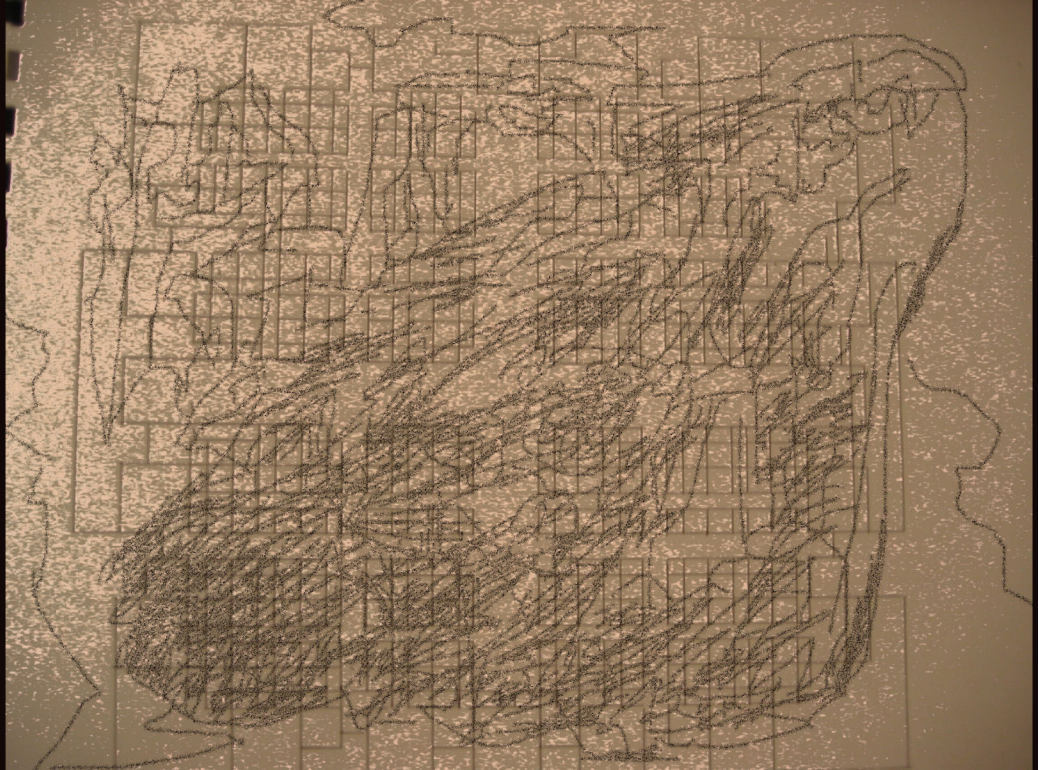




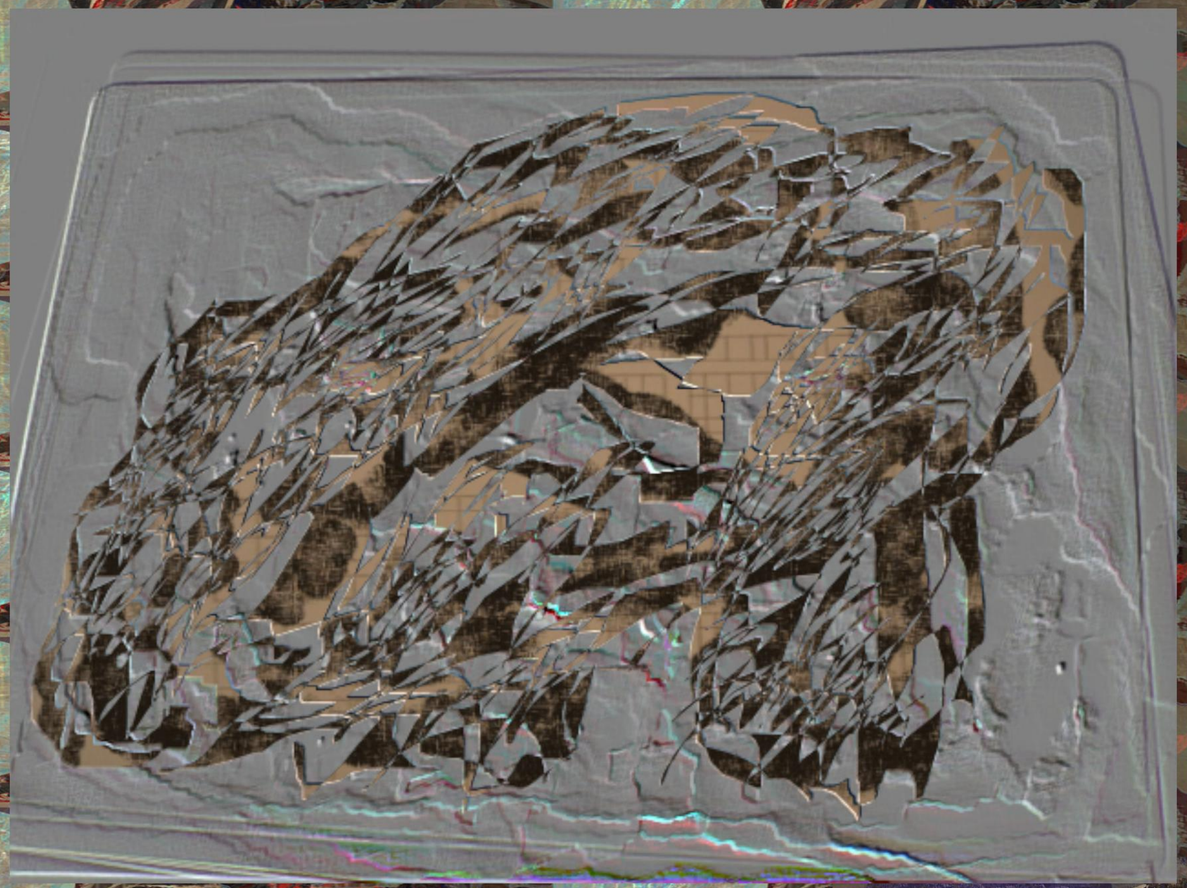






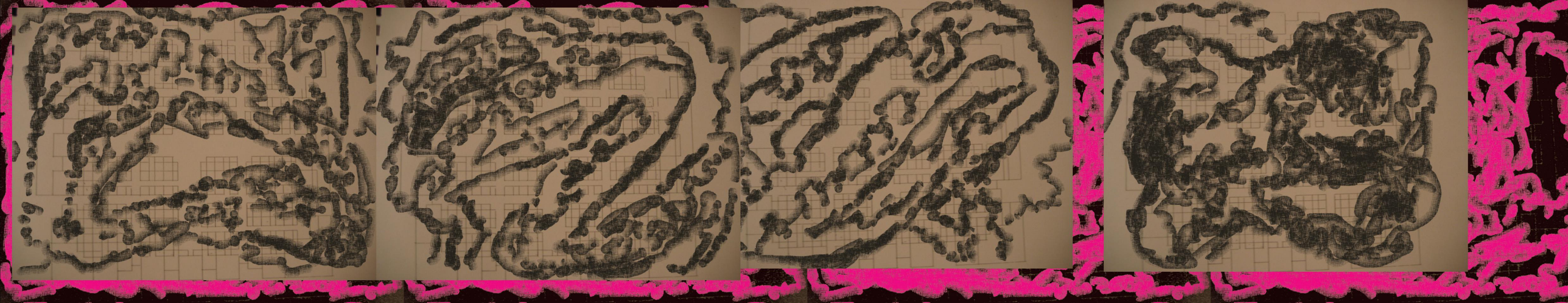


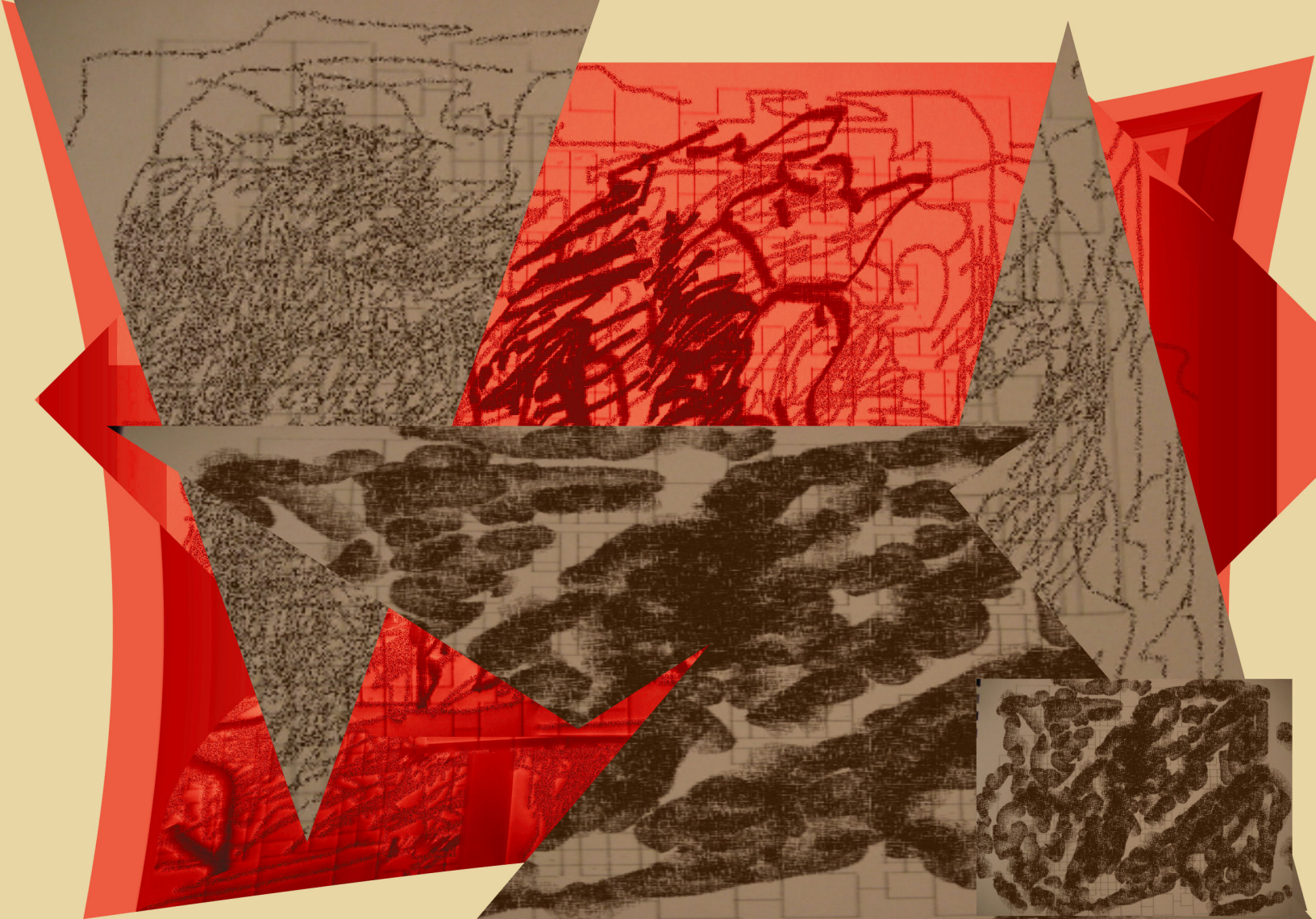


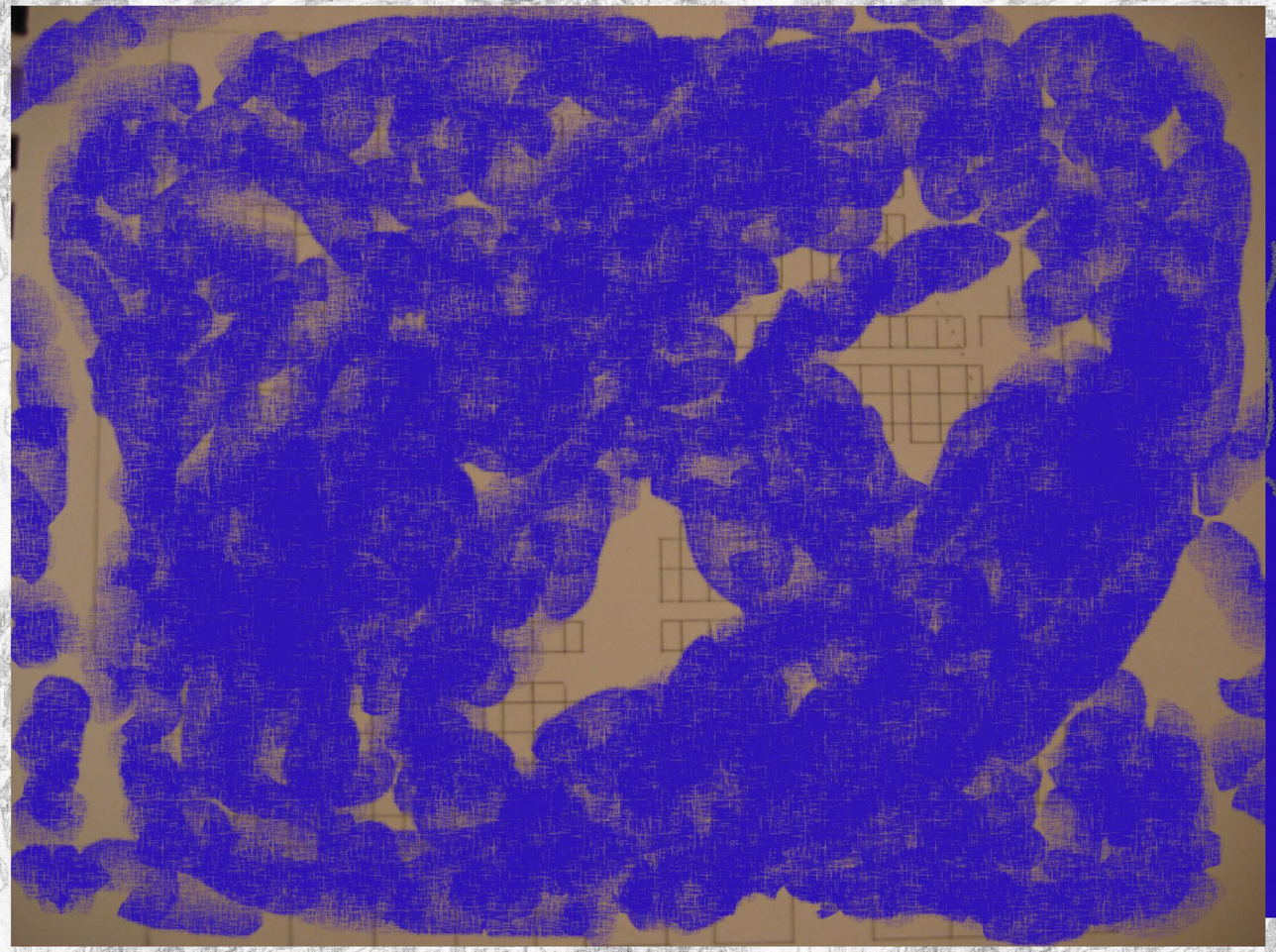


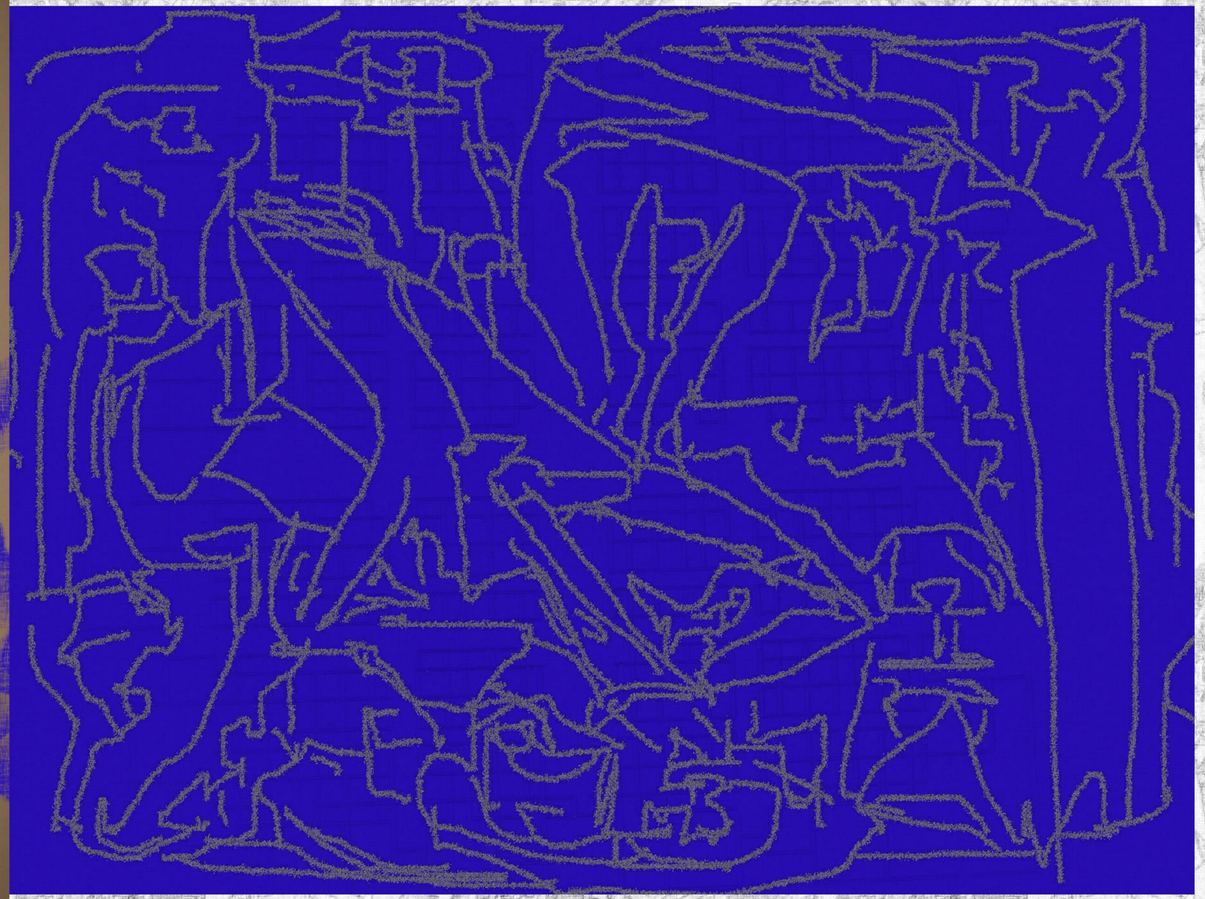


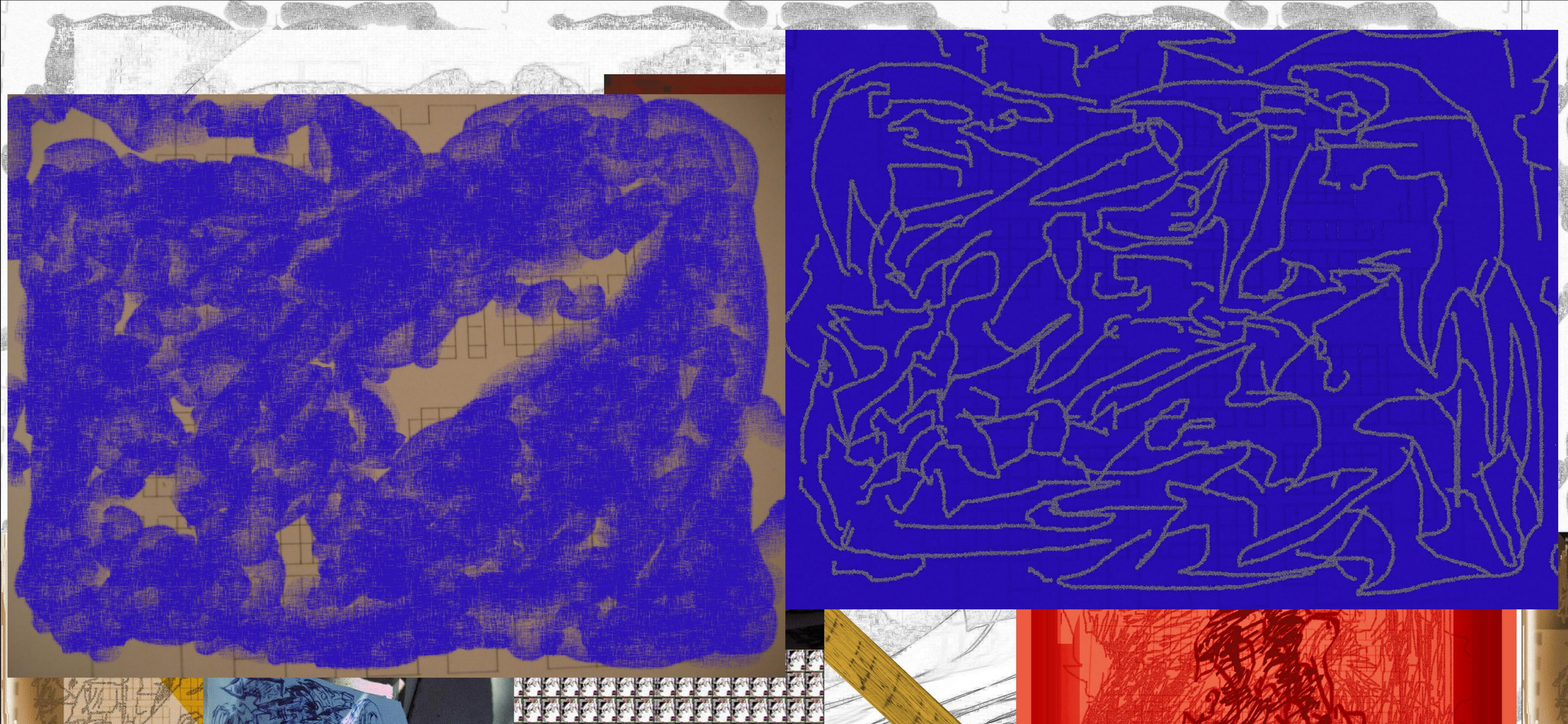














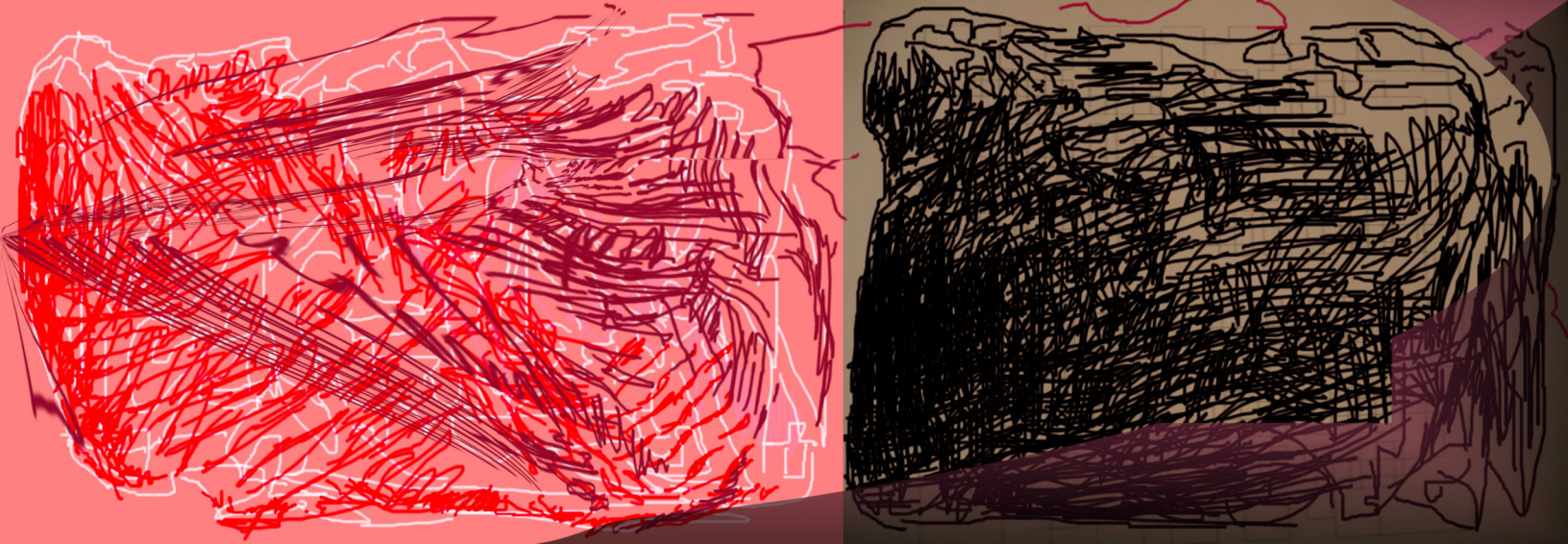


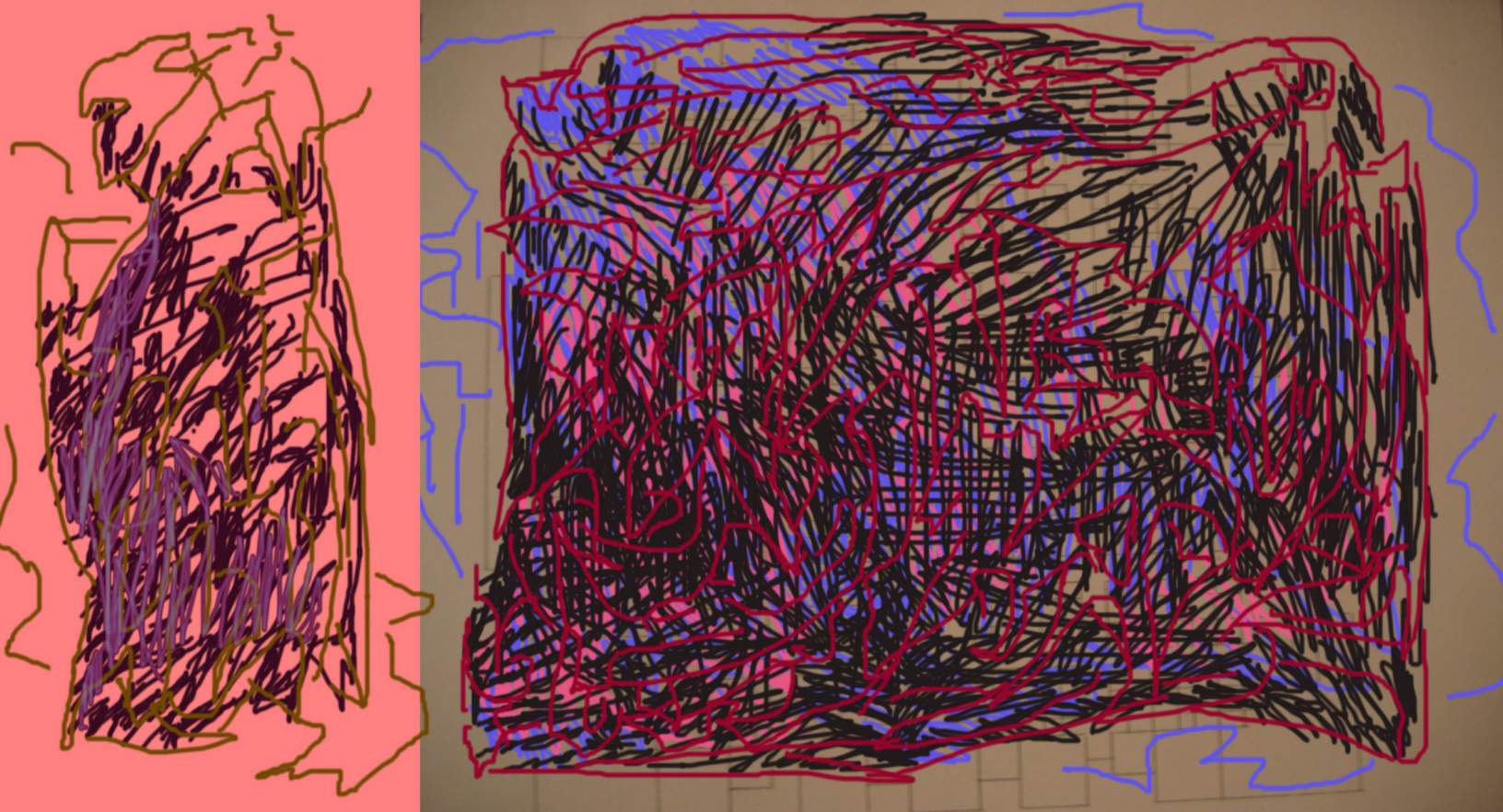






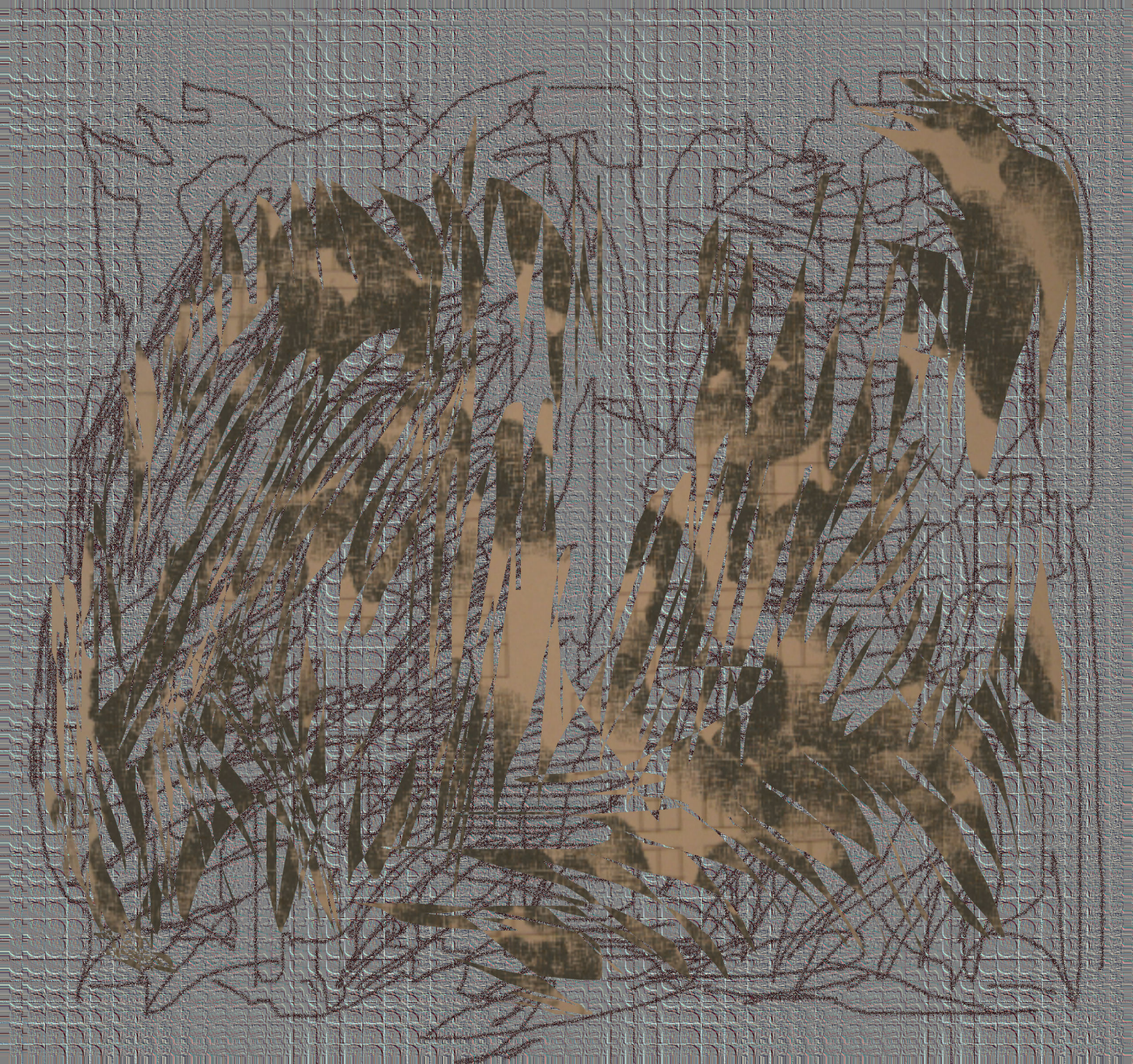


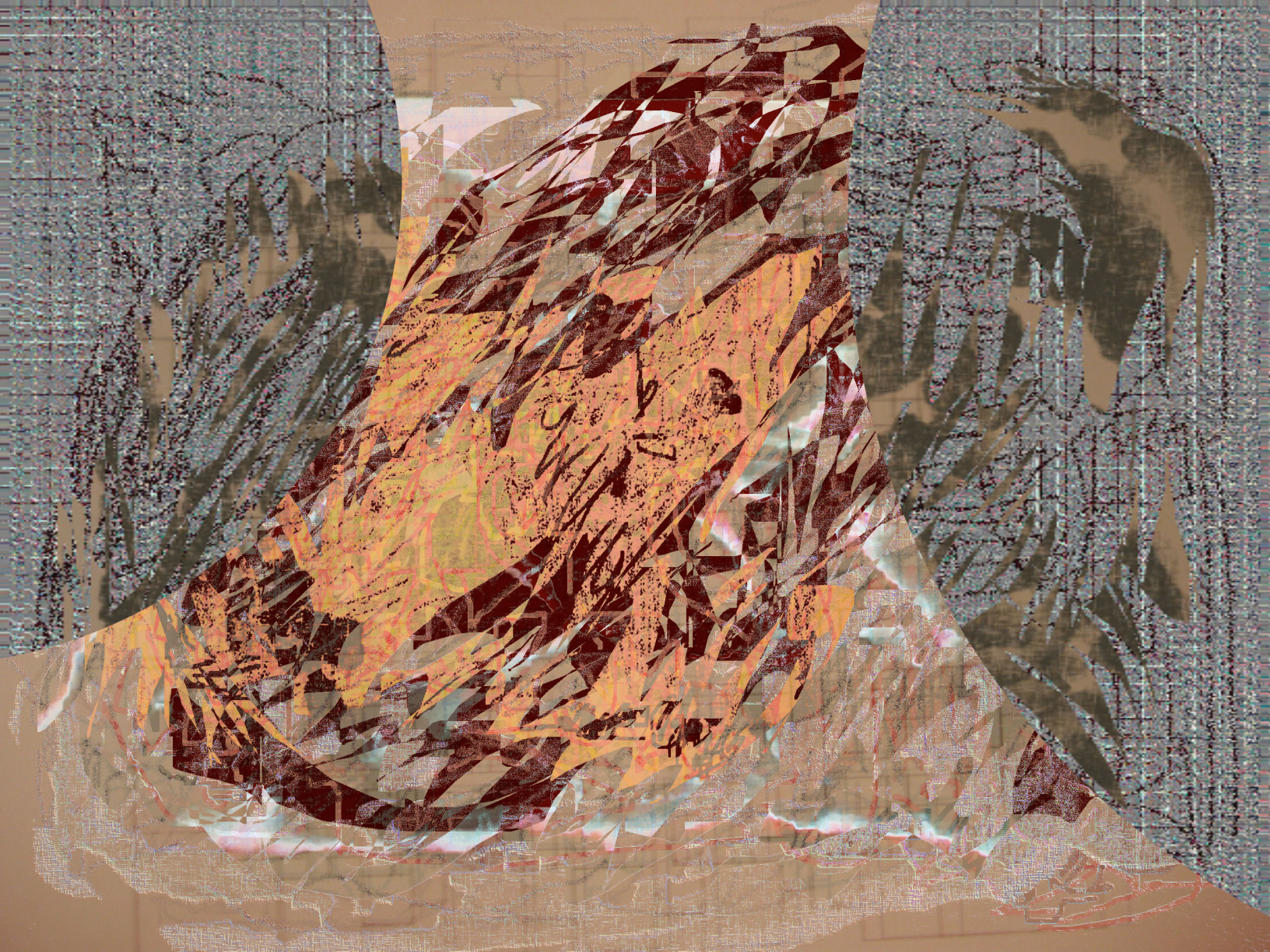


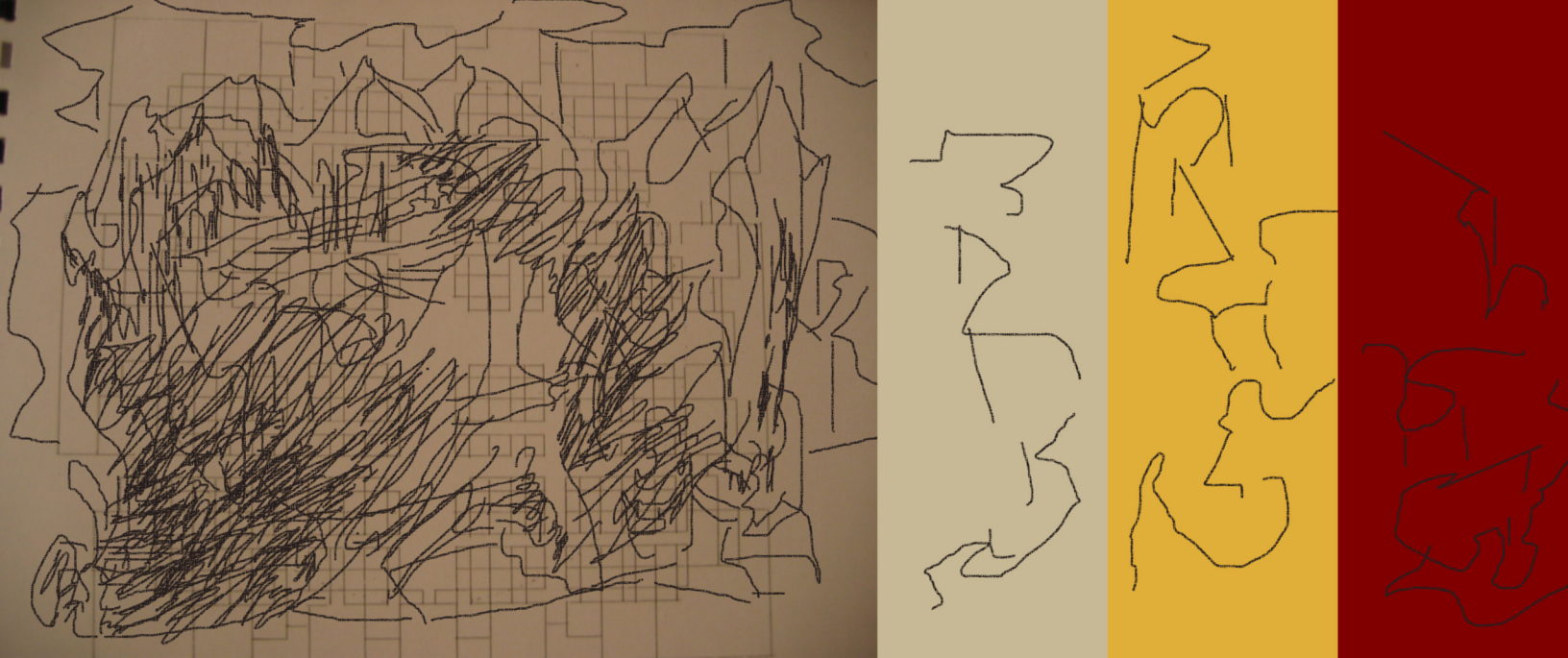


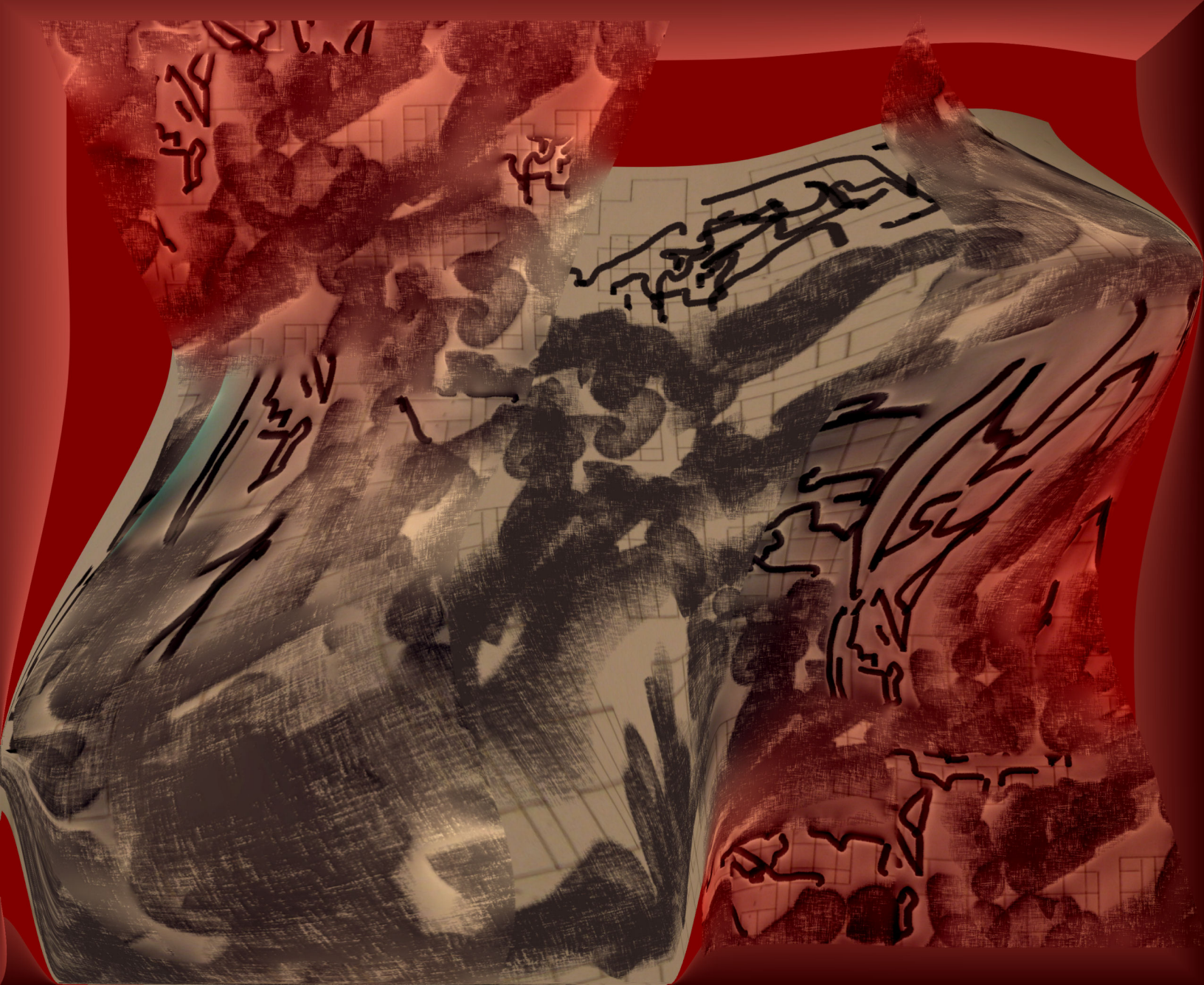




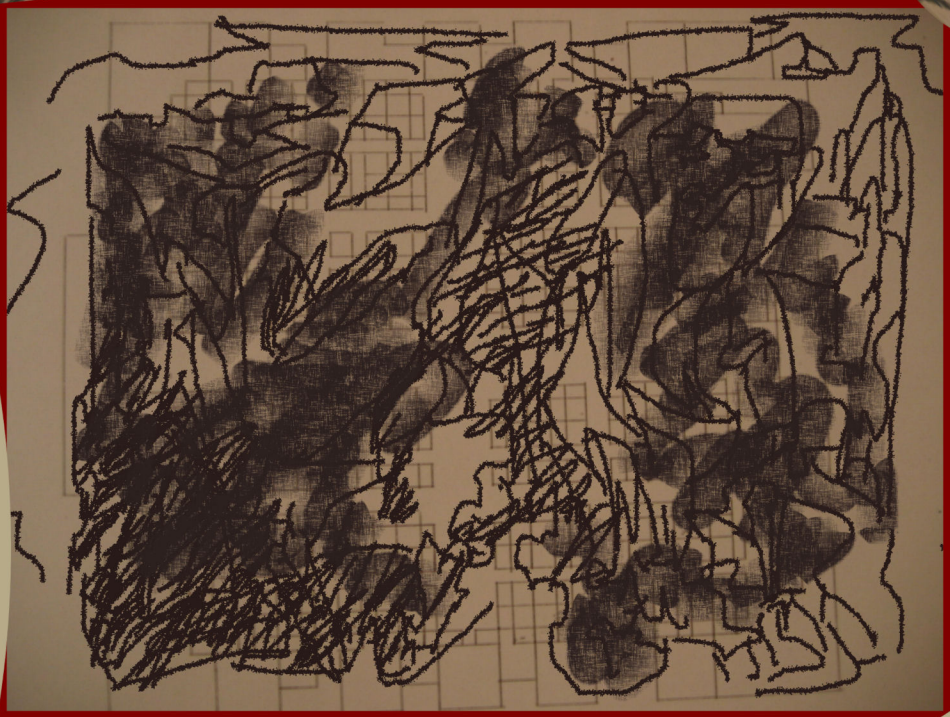


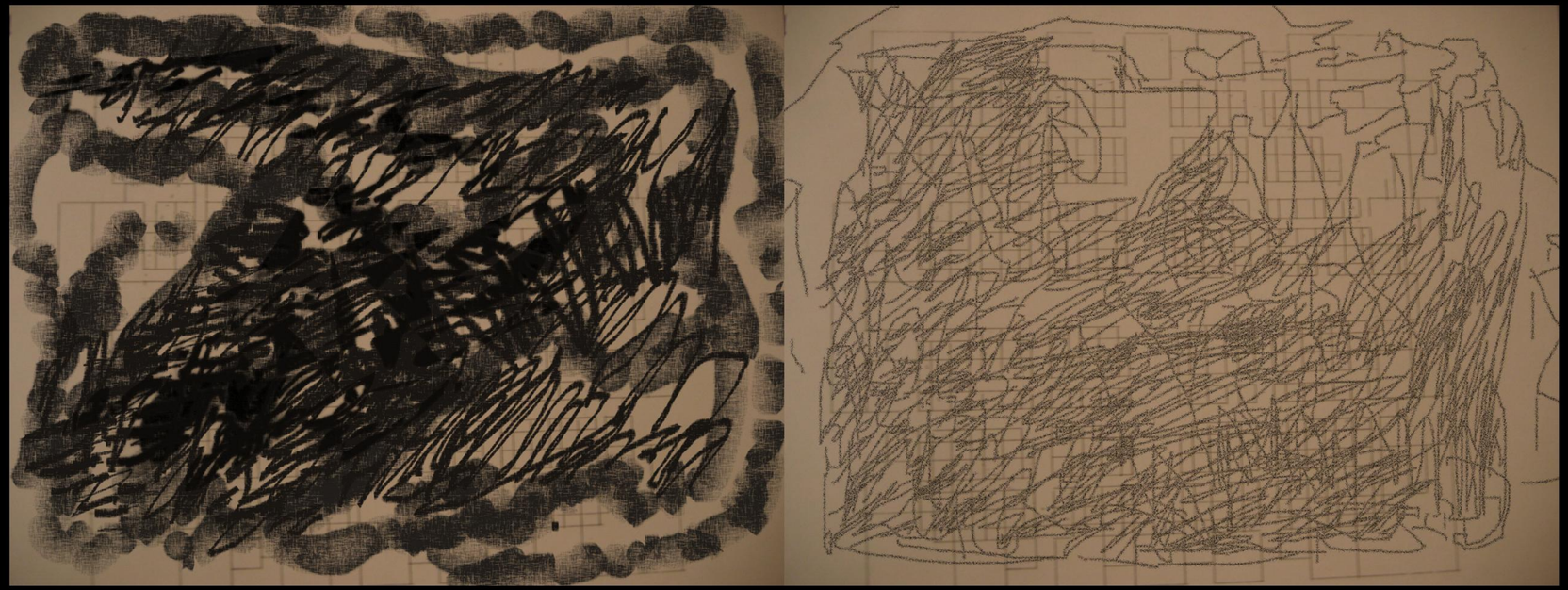


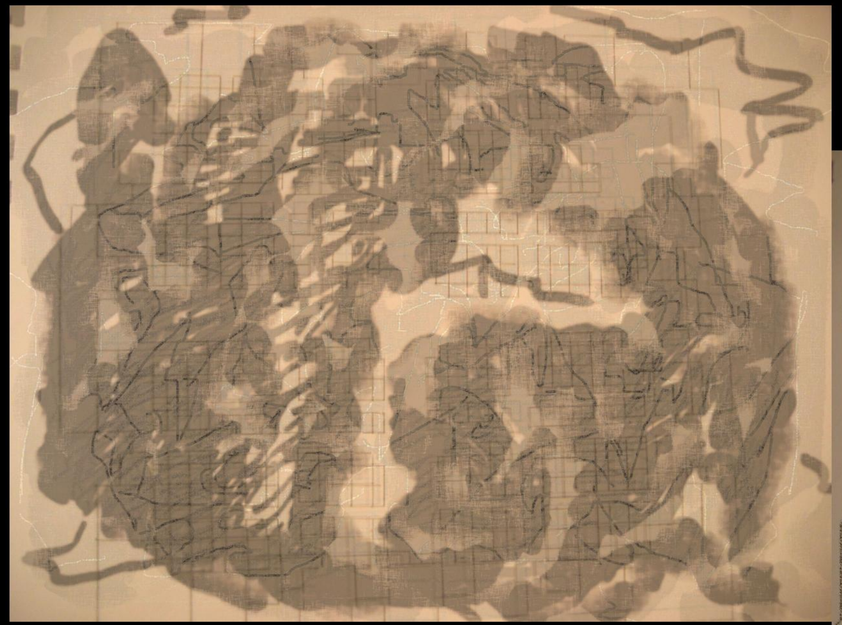


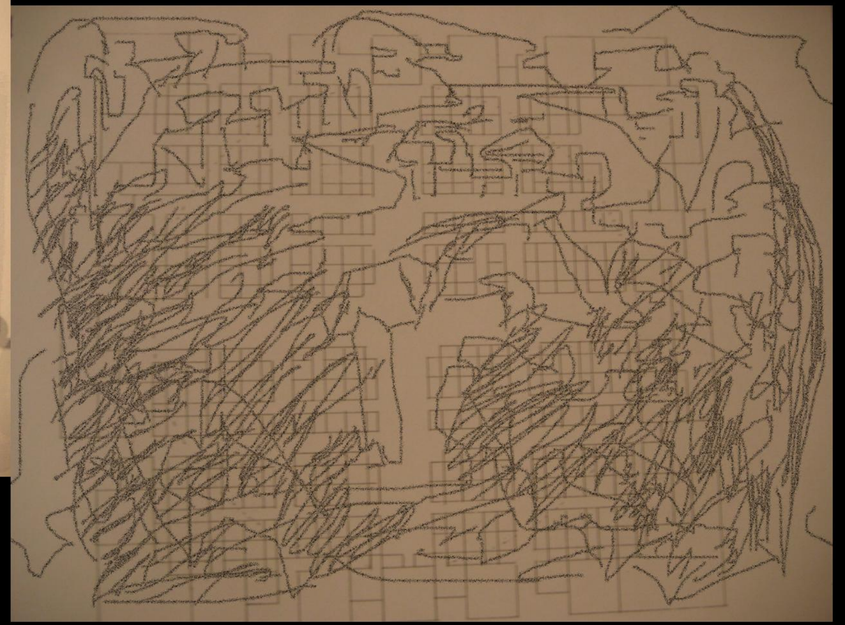


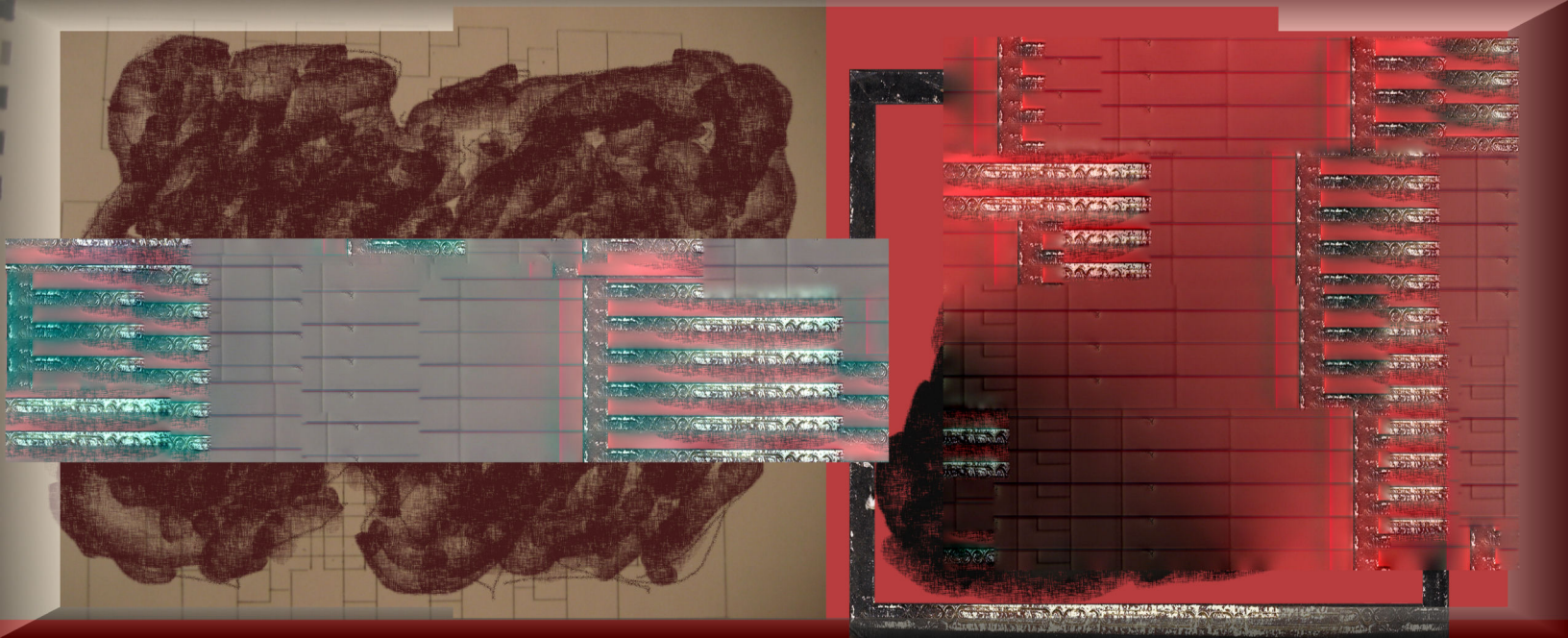








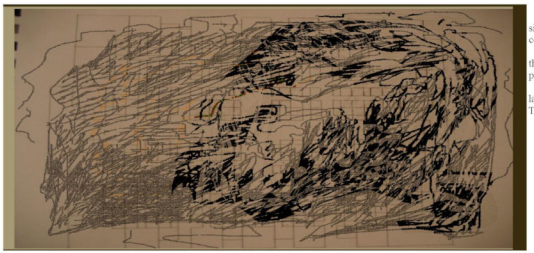




It would be interesting to study families that are multi lingual. The languages in that instance are absorbed as a unity. If one leans a language that is a unity. However Pidgins (such as French, which is a pidgin or creole of Latin) are examining a second language to another in order to learn ie when I lean Cambodian some their sounds are more lik J and some more G, I have to get my bearings... Similarly, the term "double hermeneutic" (hermeneutic means examining texts) refers to a distinction between the hard sciences and sciences in that the study of chemicals for example does not alter the chemicals or the objects studied if one can put the Huysman aside for a moment. Social studies on the other hand do alter that which is studied.
The value of rhetorics, likewise, is to identify through the different levels of approach and usage how language is guaged. The term, implies this, Ling = toung and guage relates to a pledge or direction, an intent. In this way a multidisciplinary context is established.

of rhetoric is establish multiplicity of views



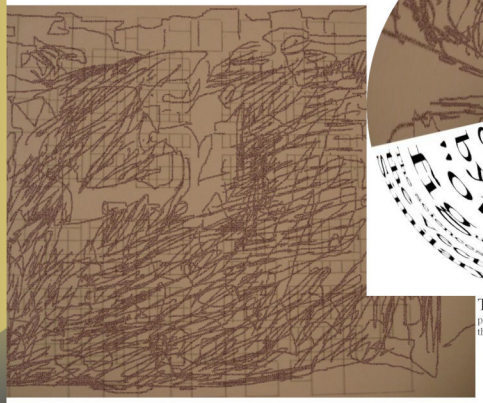


single
compared

the social
principle

language
The value



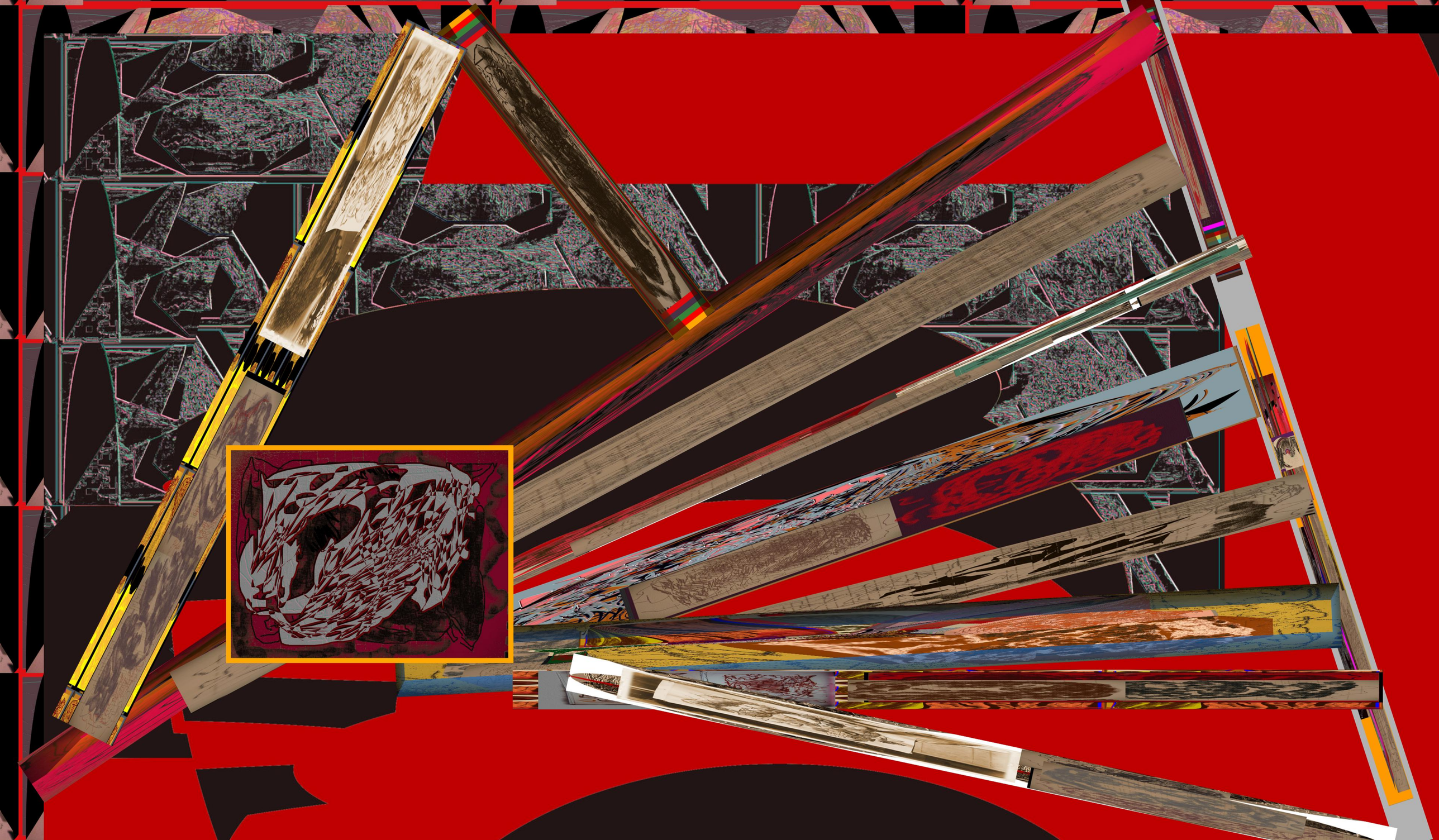


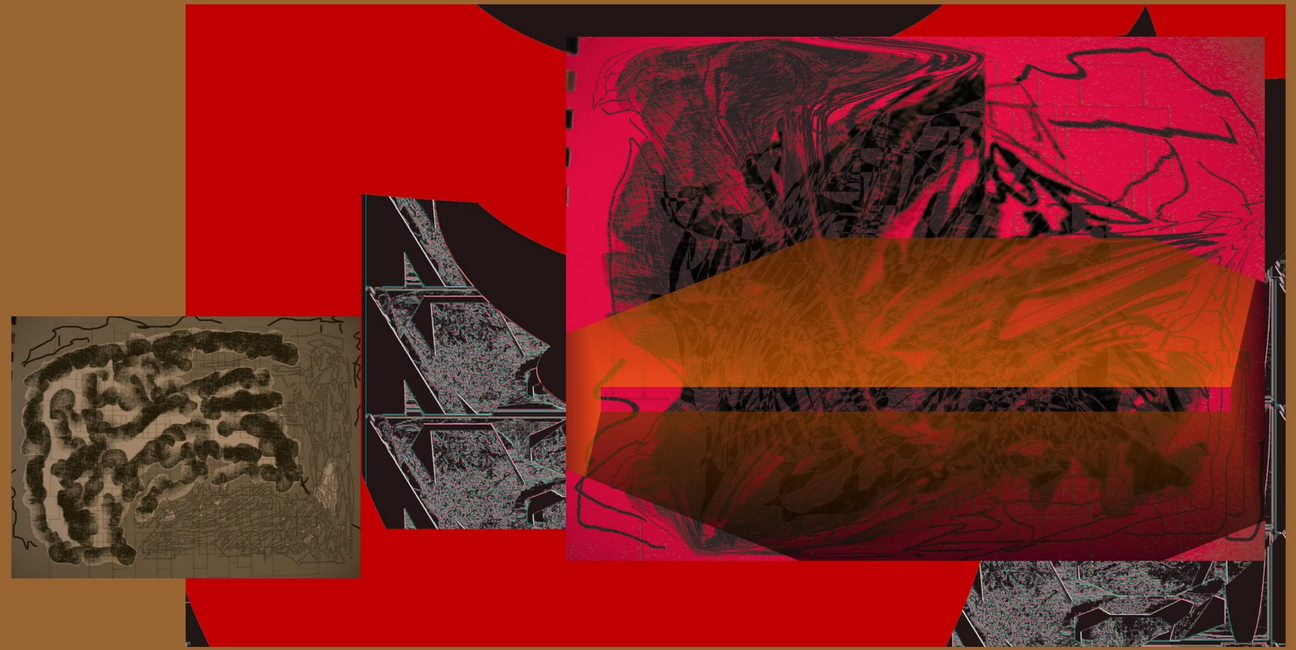
. contexts that invite a multidis-
ury analysis.
berg
the Huysemman principle what
he idea that objects are altered
efers to that fact that an
lly that which the senses con-

nse of meaning which in turn creates the "object"

exts for analysis, light can be studied by its color chance, or alternately, by
mode of the recent studies towards gravitational waves.
rical term, essentially a syllogism...

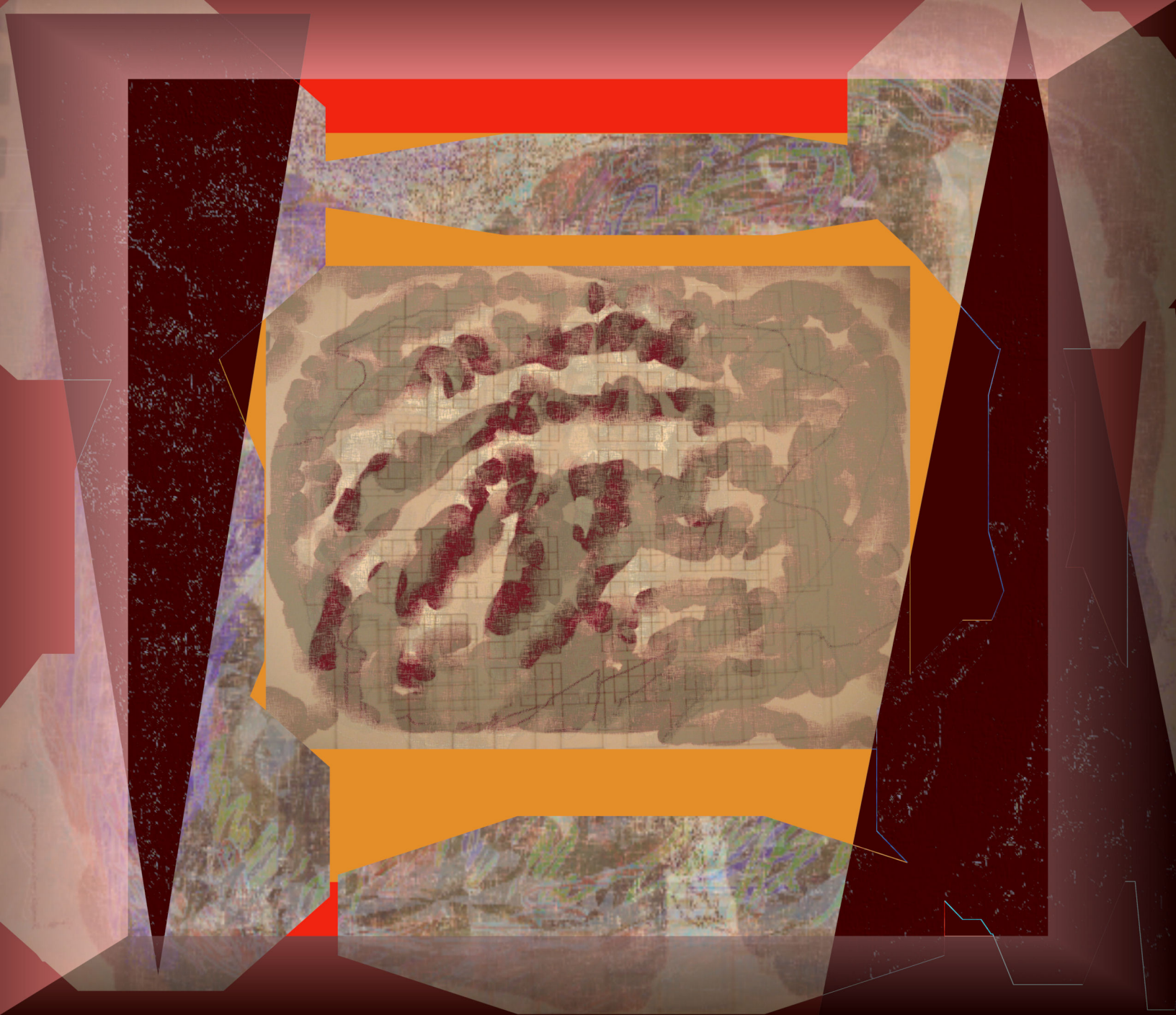
The drawings below show a morphological version of this idea, the morphol ogy of the dry point that wet paper is pulled into the grooves of a plate with cut lines which recieve and release the paper and since ink has been rubbed in the grooves these inverted forms extrovert. In the cyber realm I have related this through the capacity of the hardware to create marks behind and in front of each other. The rhetoric thus is that of "transparency"

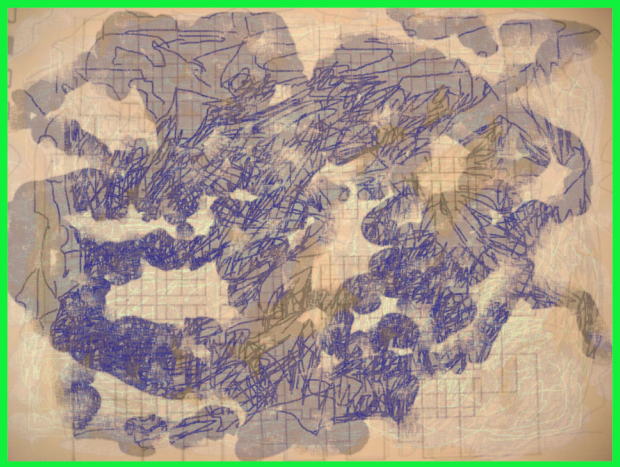


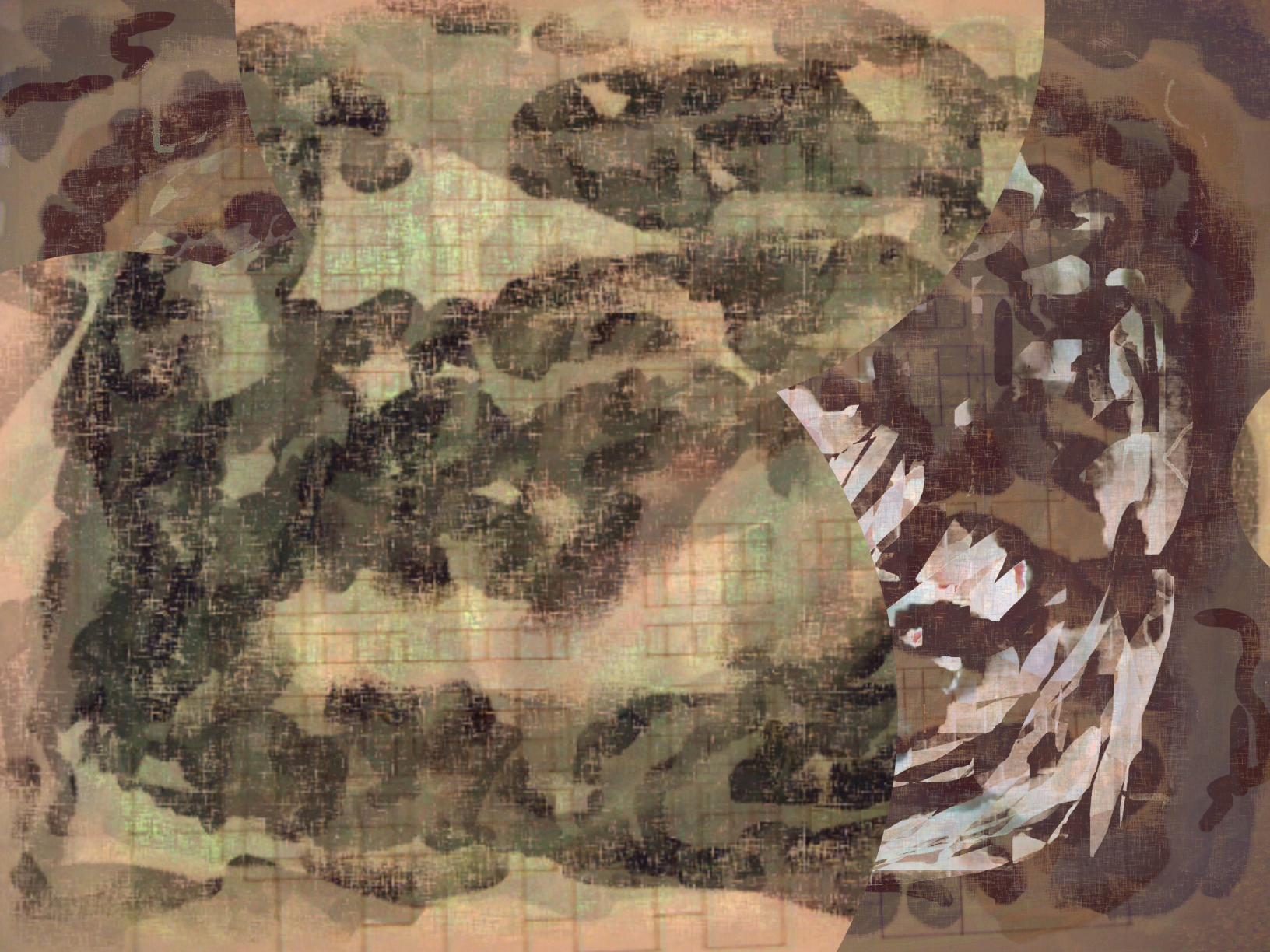


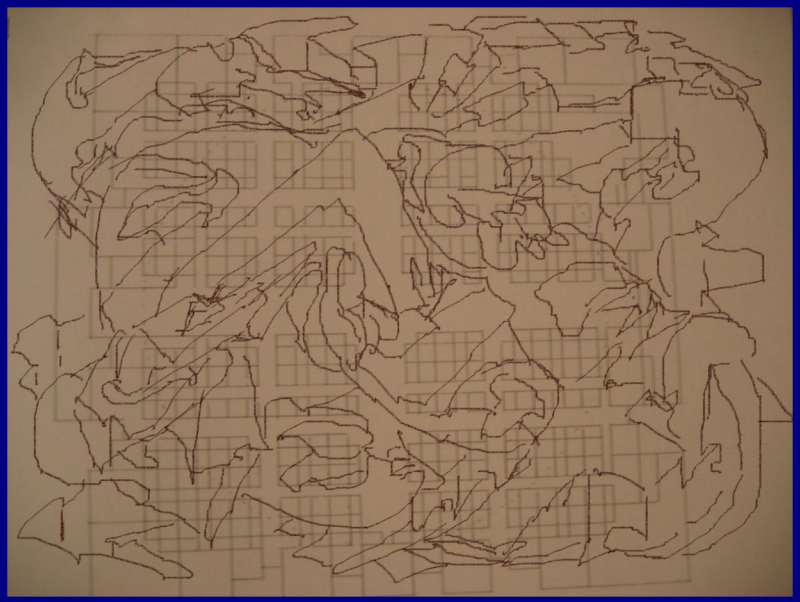


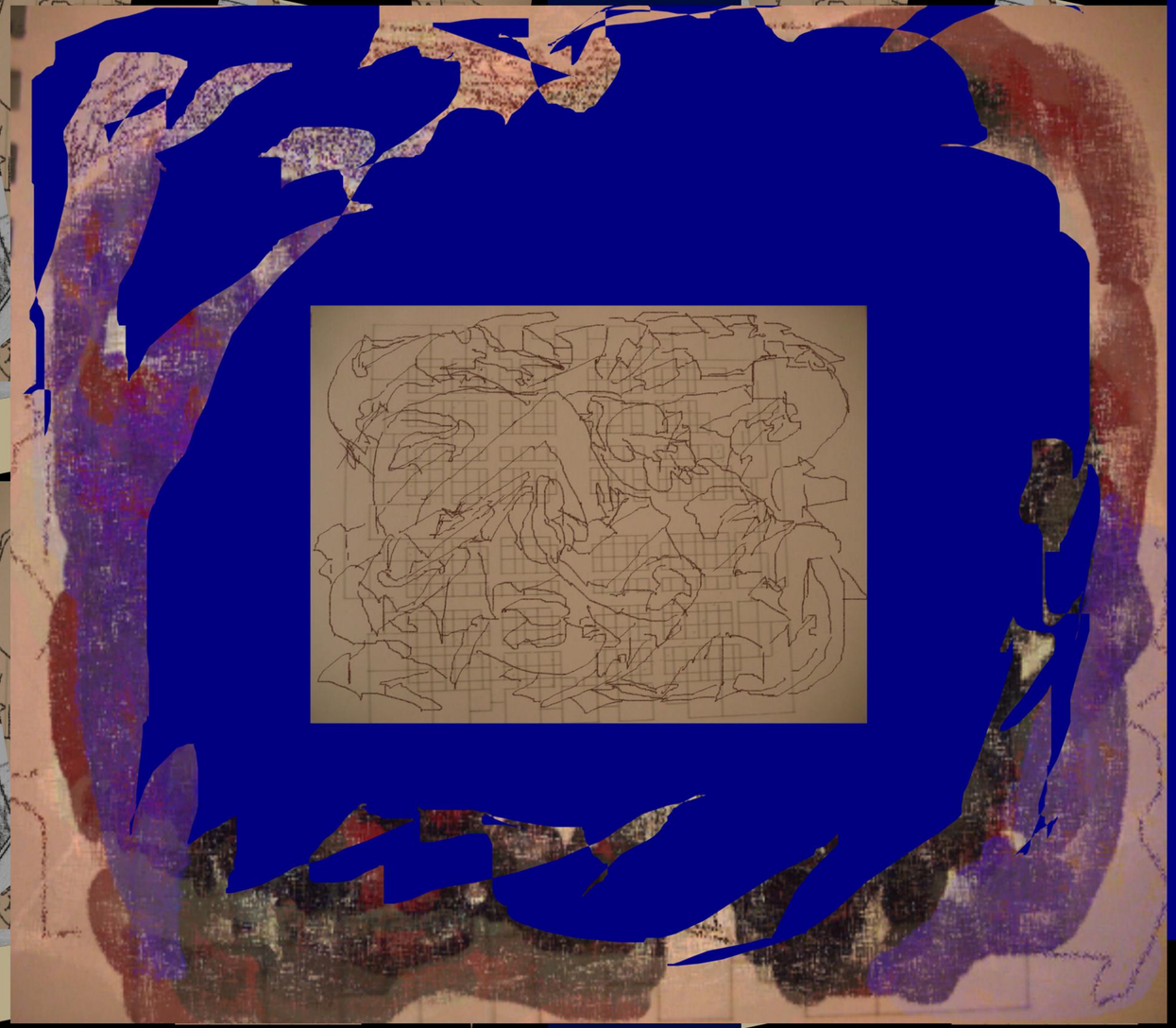


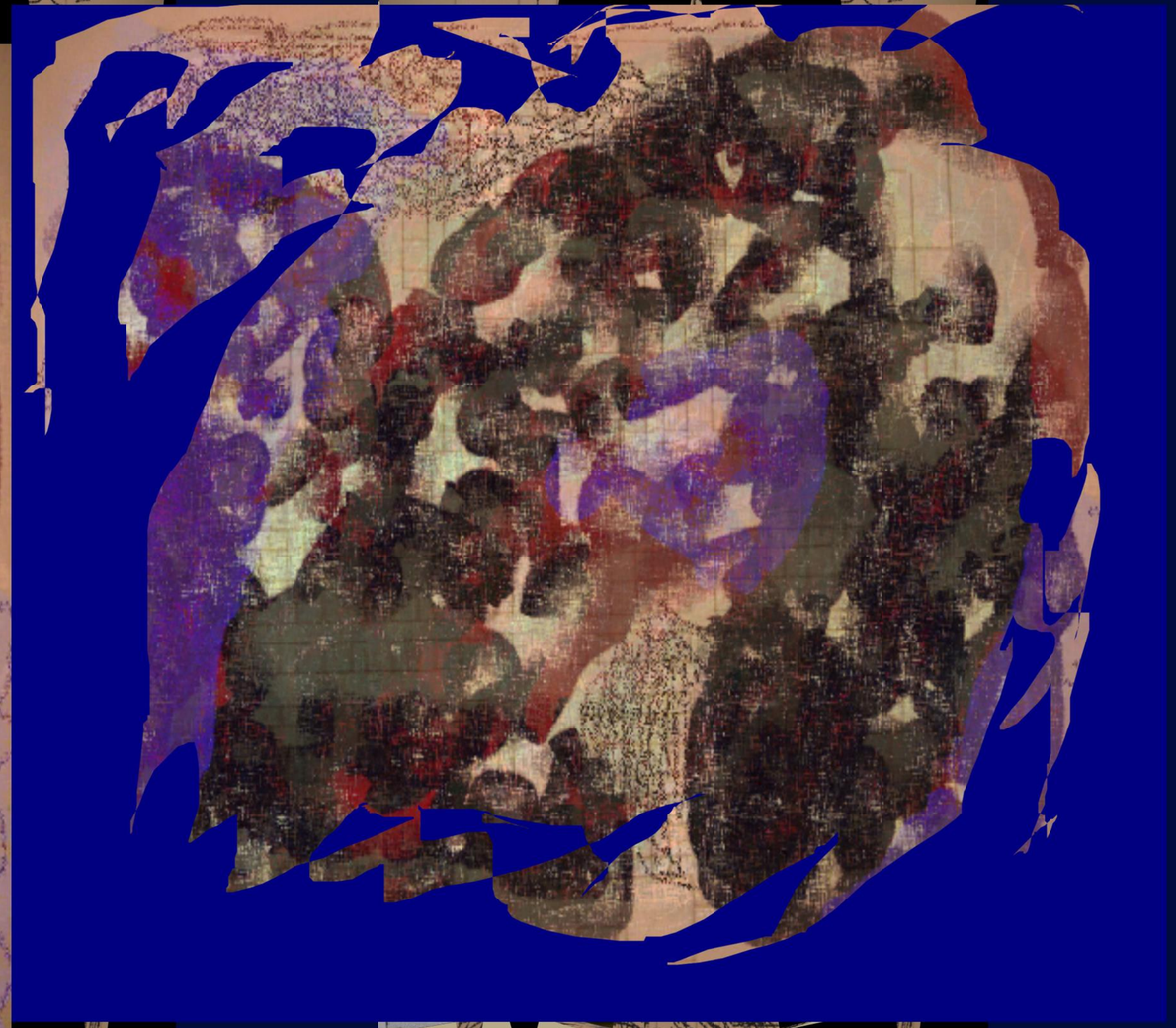


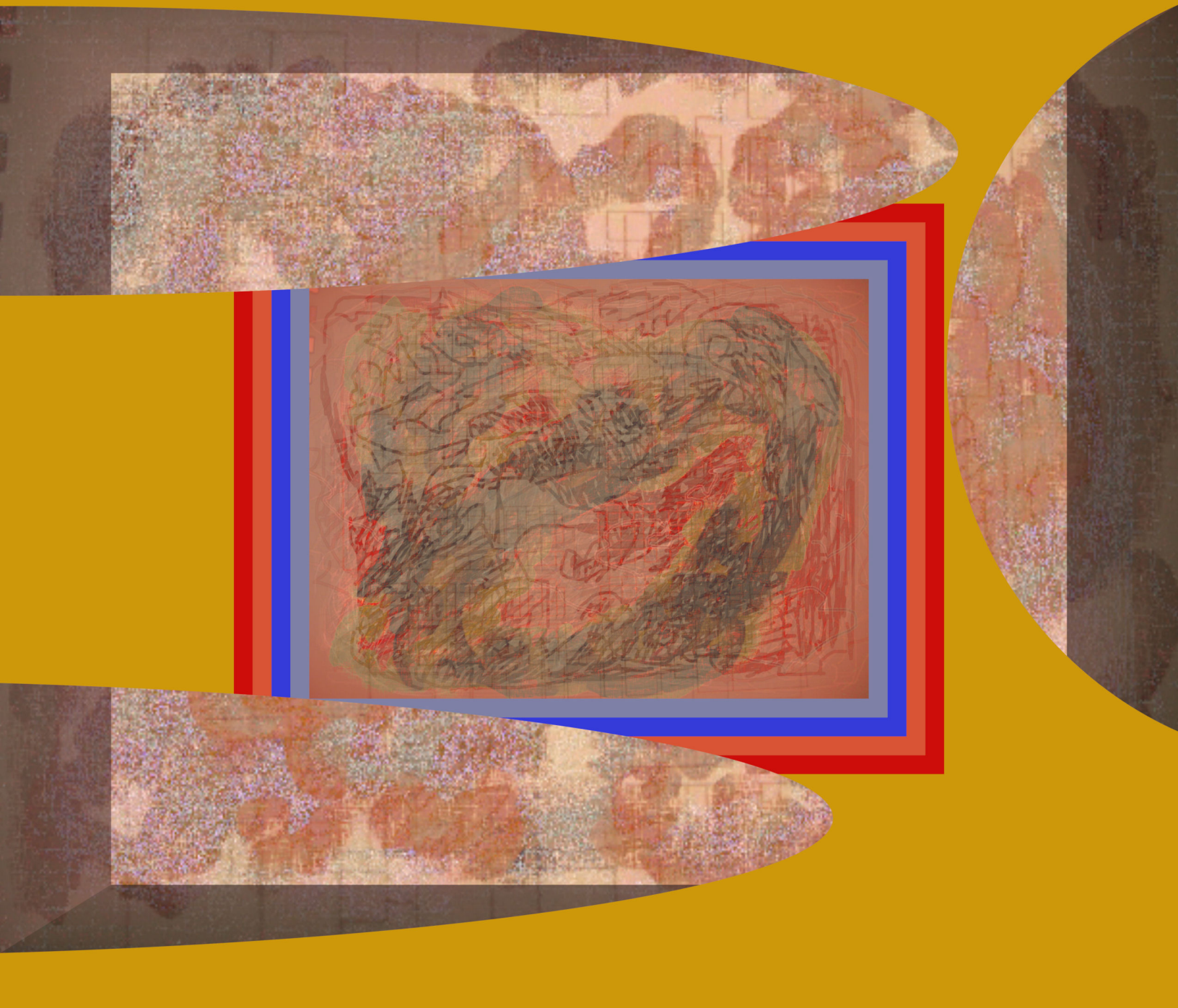


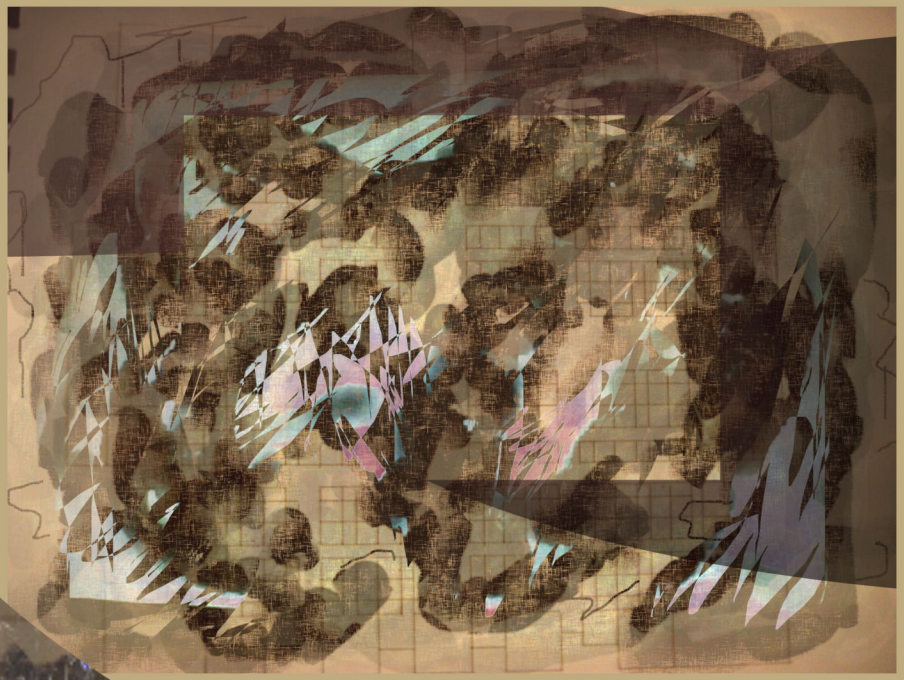


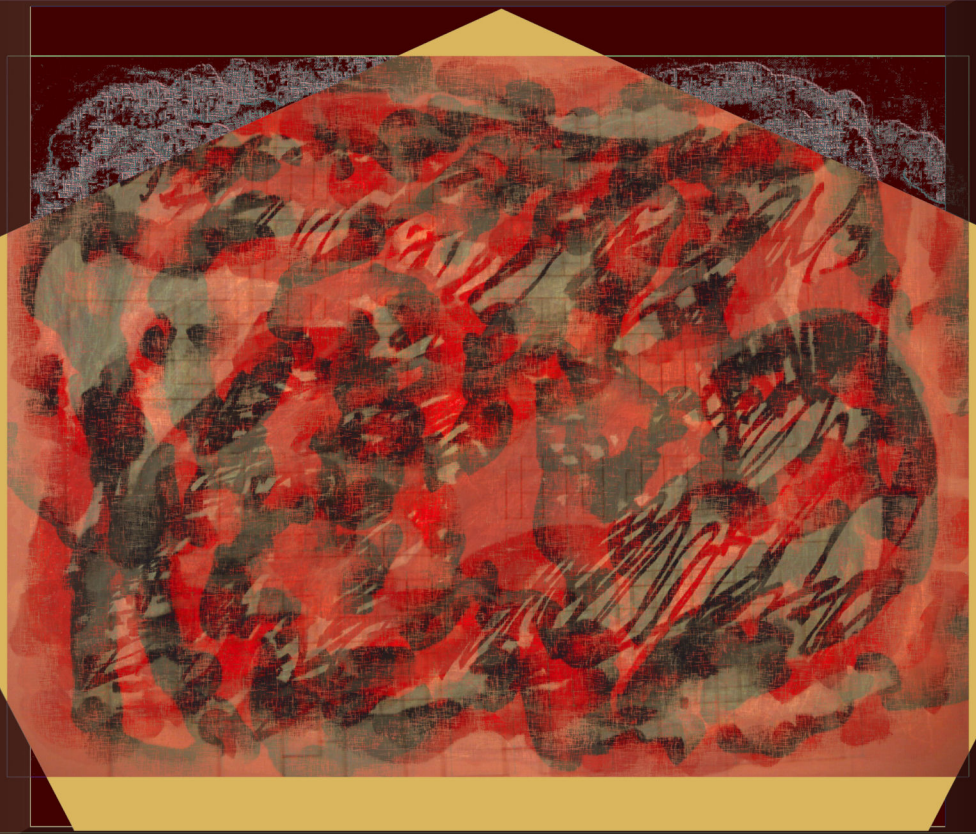


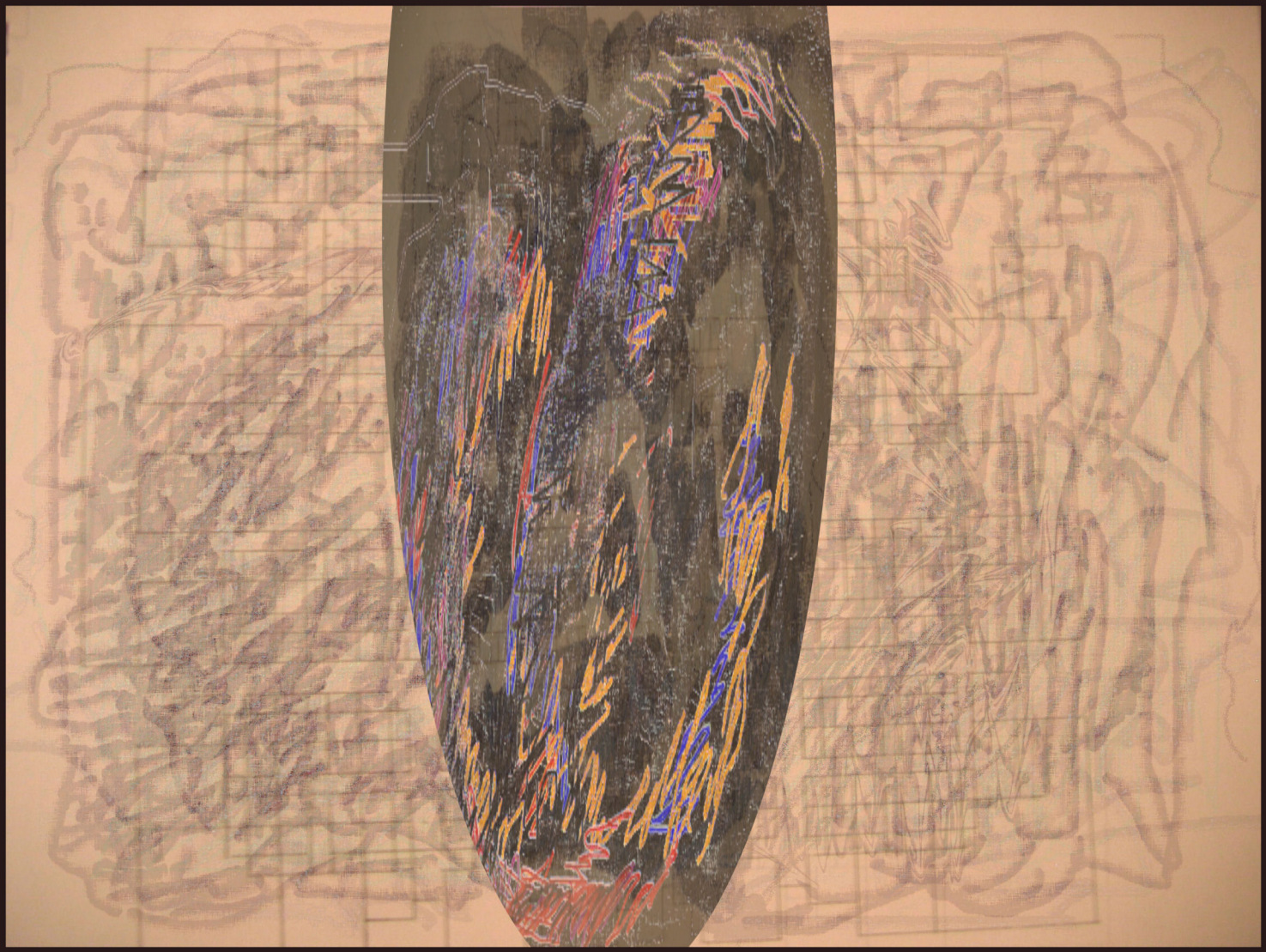


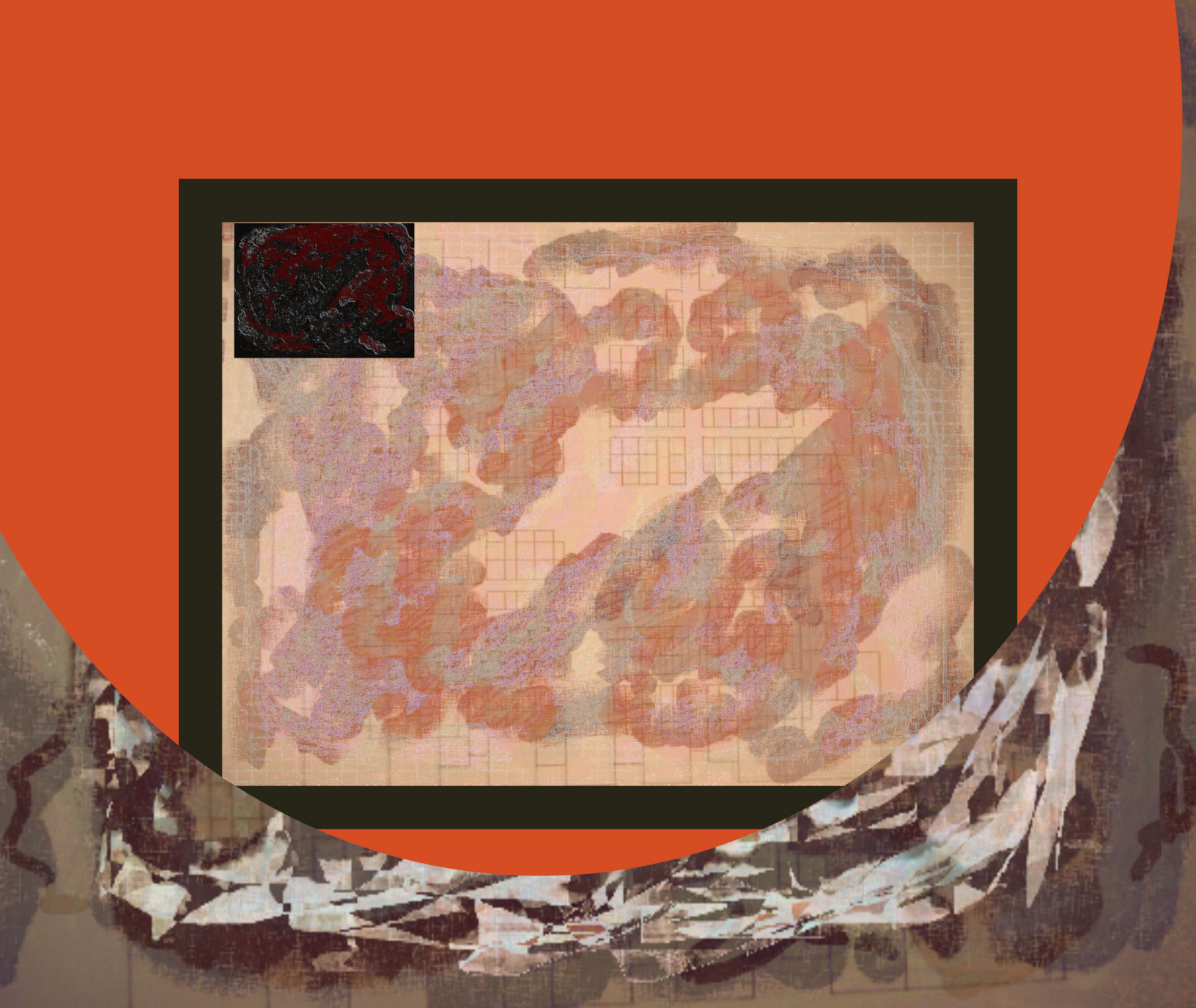








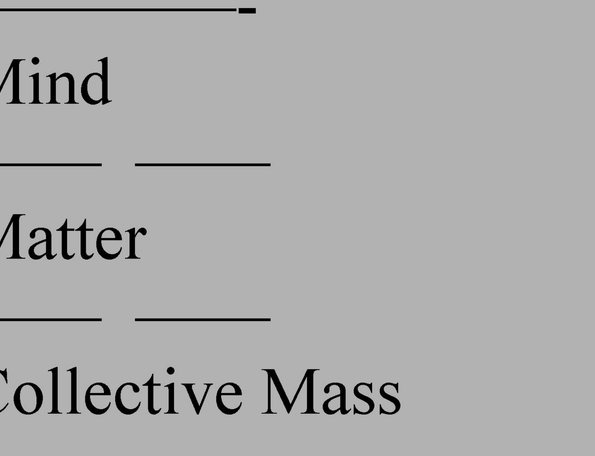


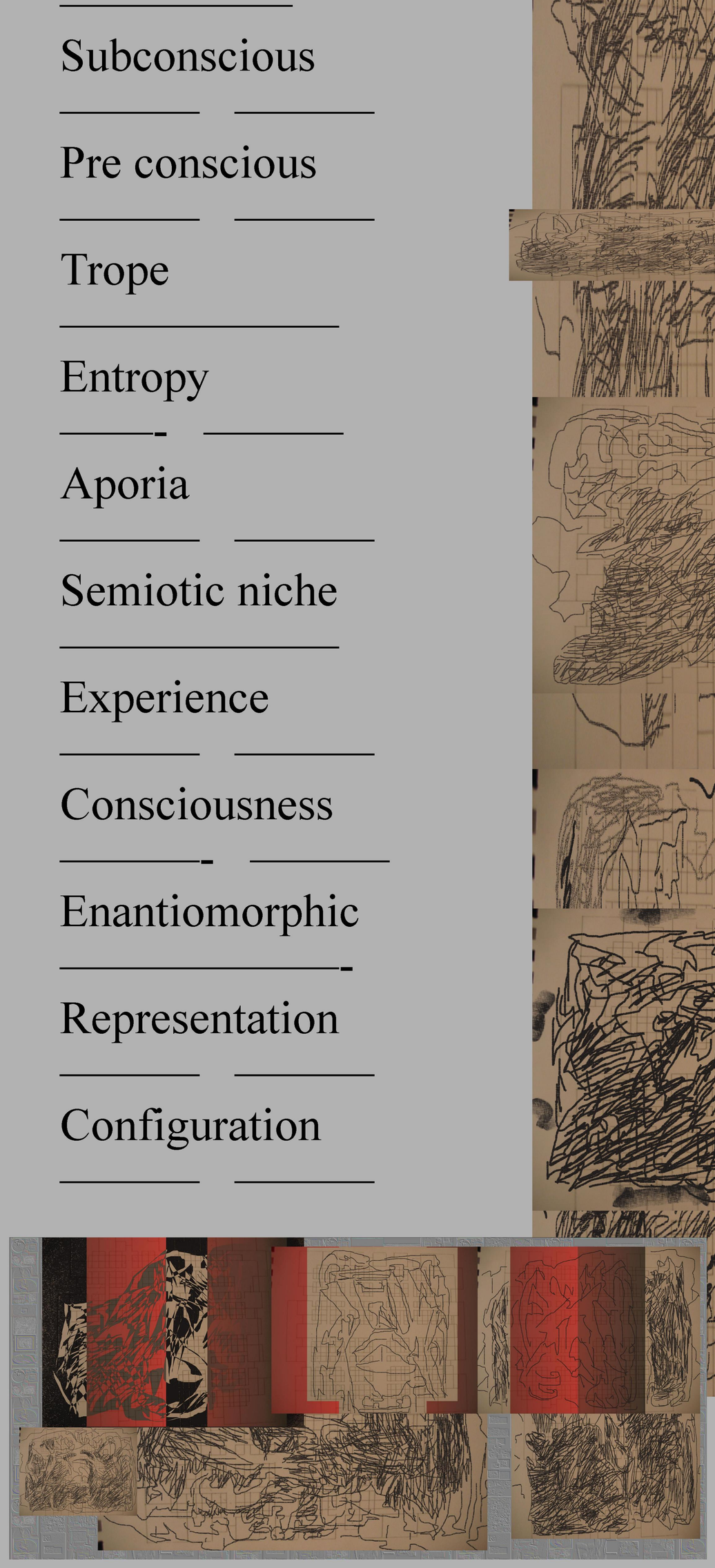


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Matter
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Collective Mass
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Plane of consciousness
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Point of View
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Elasticity of logic
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Plasticity of language
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Vectors of transference
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Embedded context
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Embodied form
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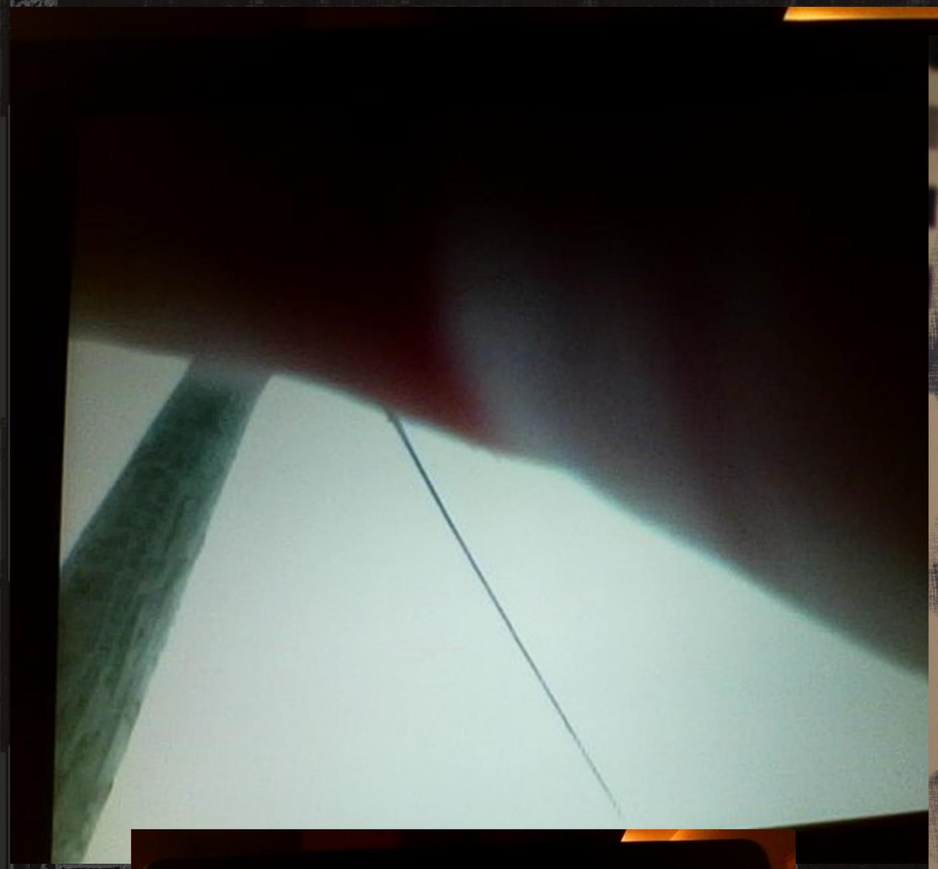
Experience
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Subconscious
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Pre conscious
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Trope
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Entropy
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Aporia
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Semiotic niche
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Experience
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Consciousness
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Enantiomorphic
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Representation
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Configuration
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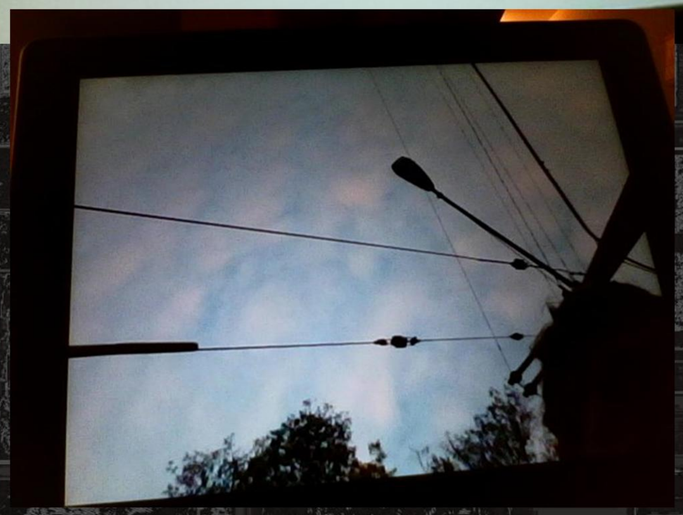


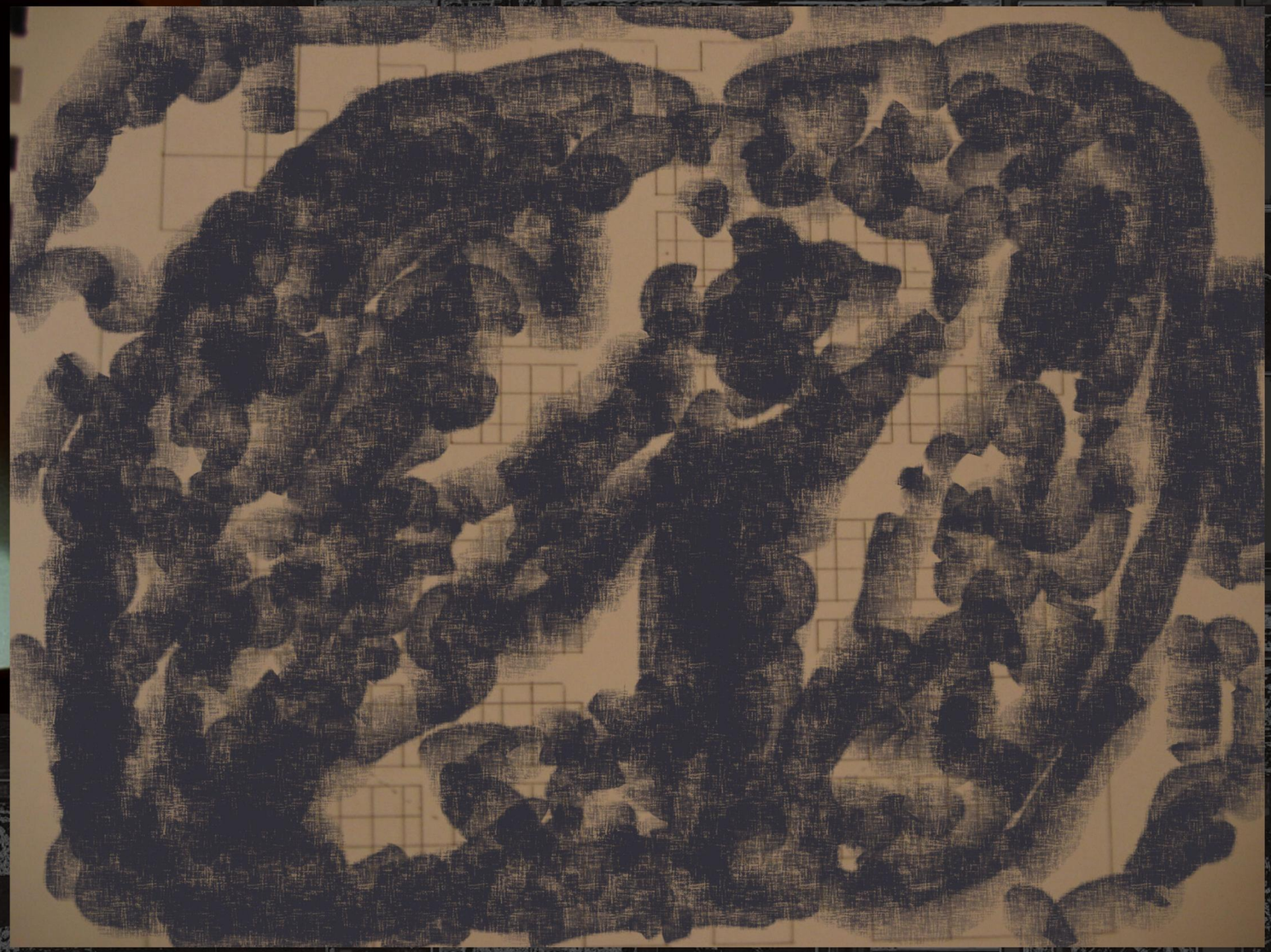


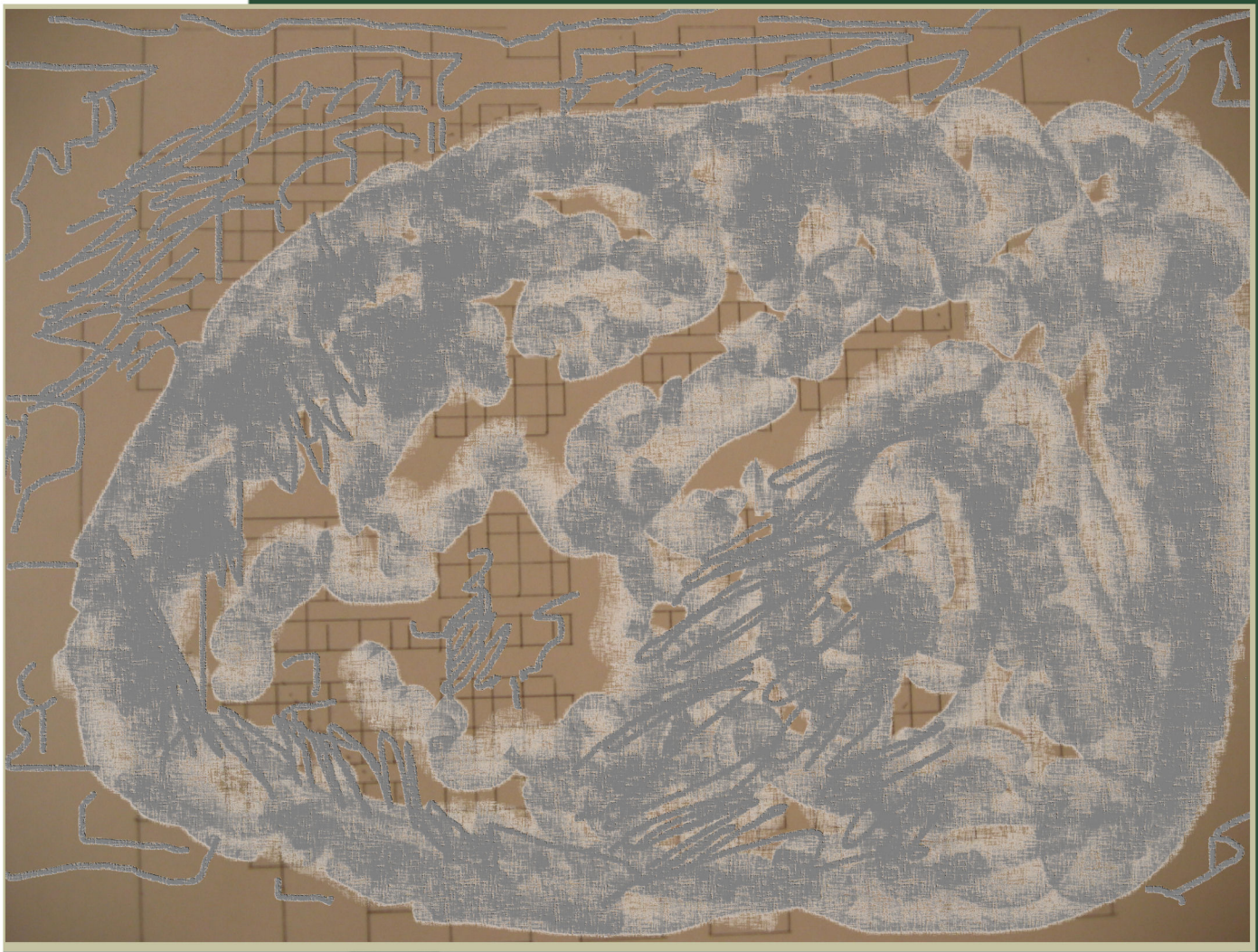


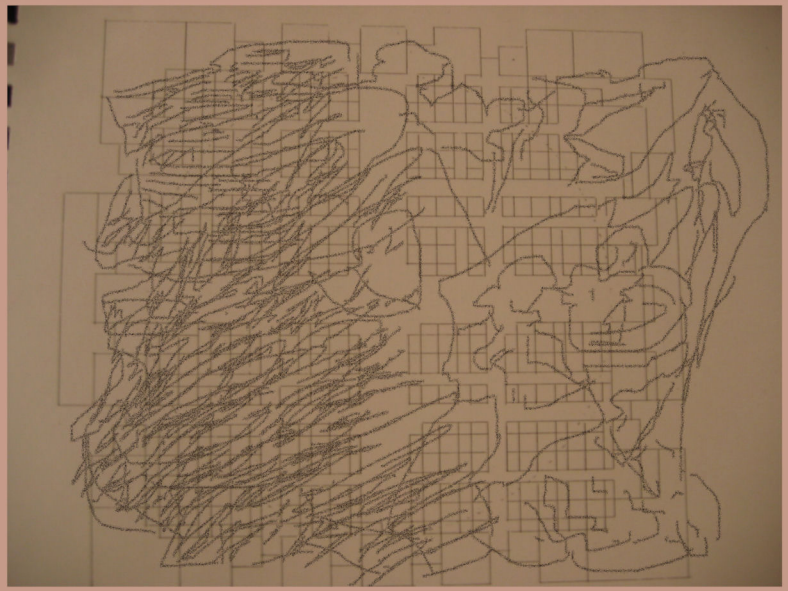




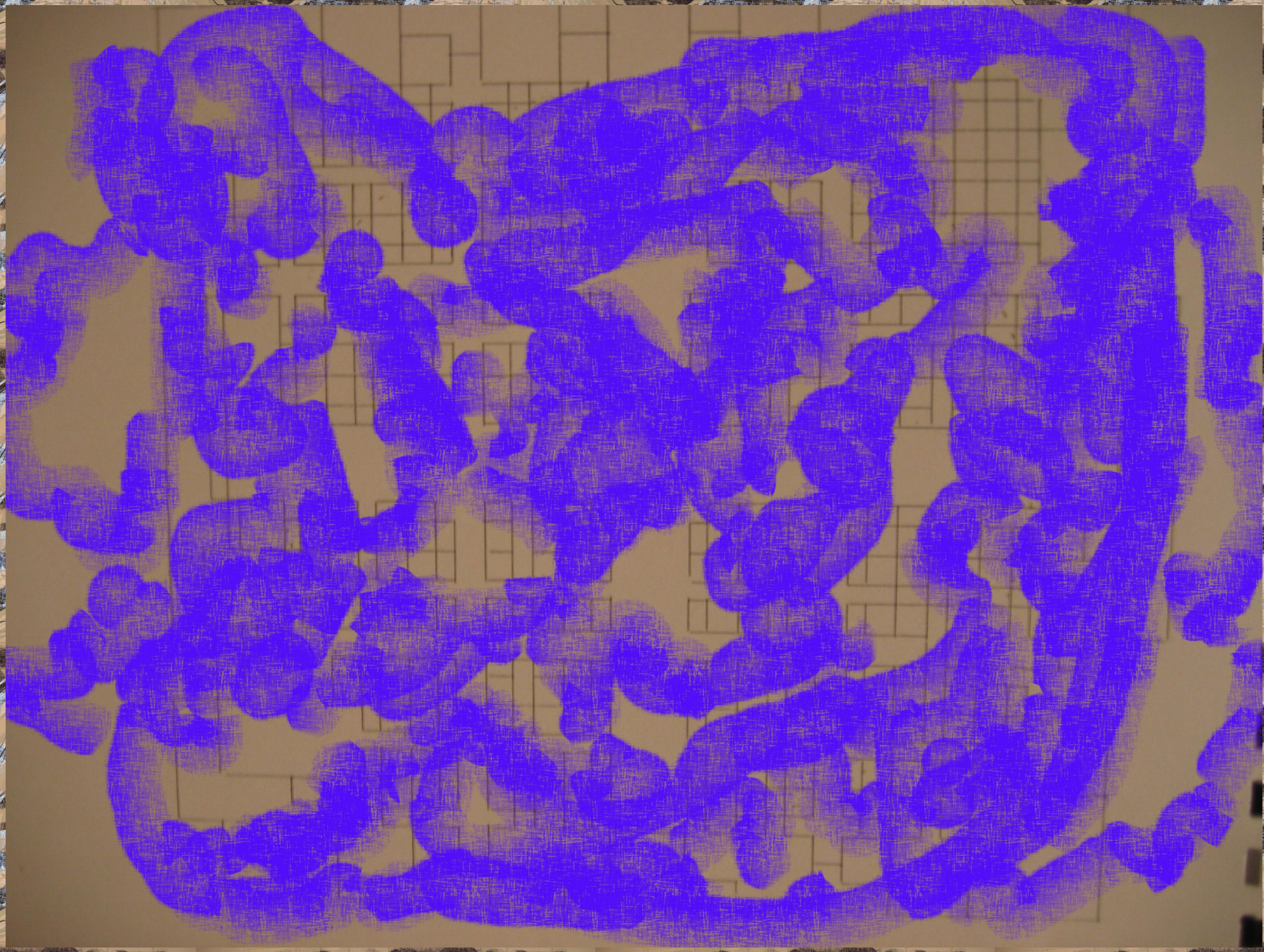














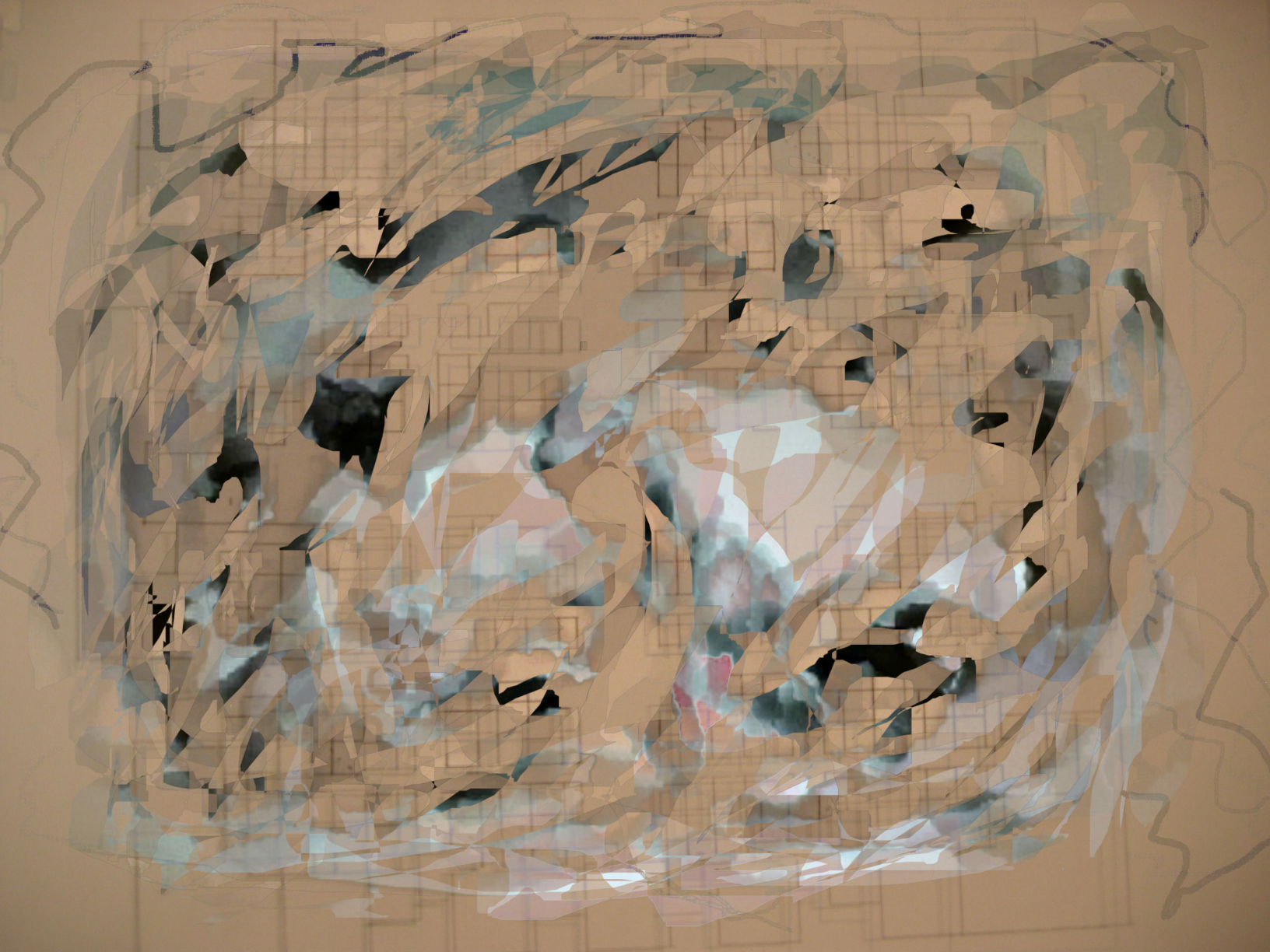


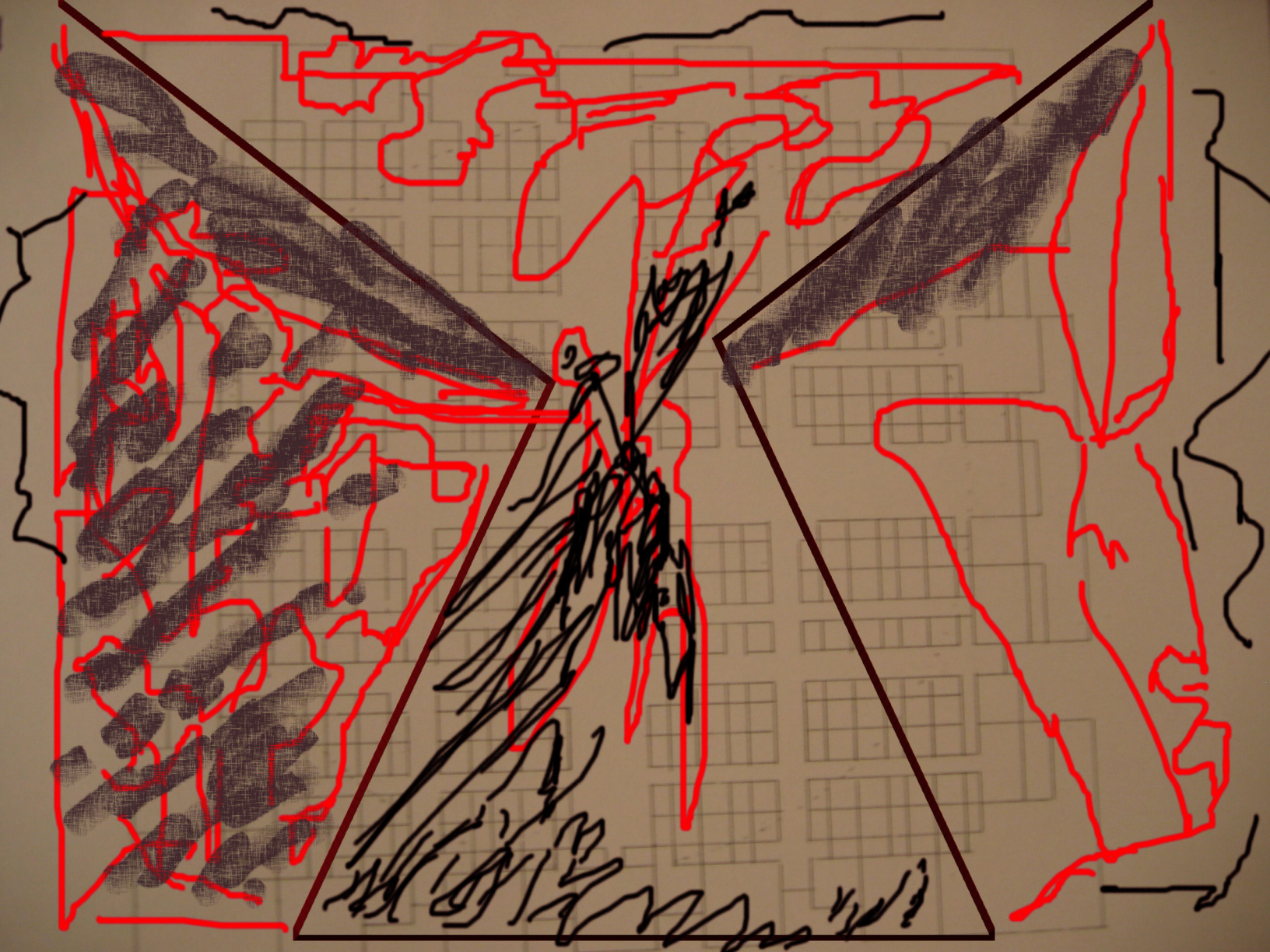


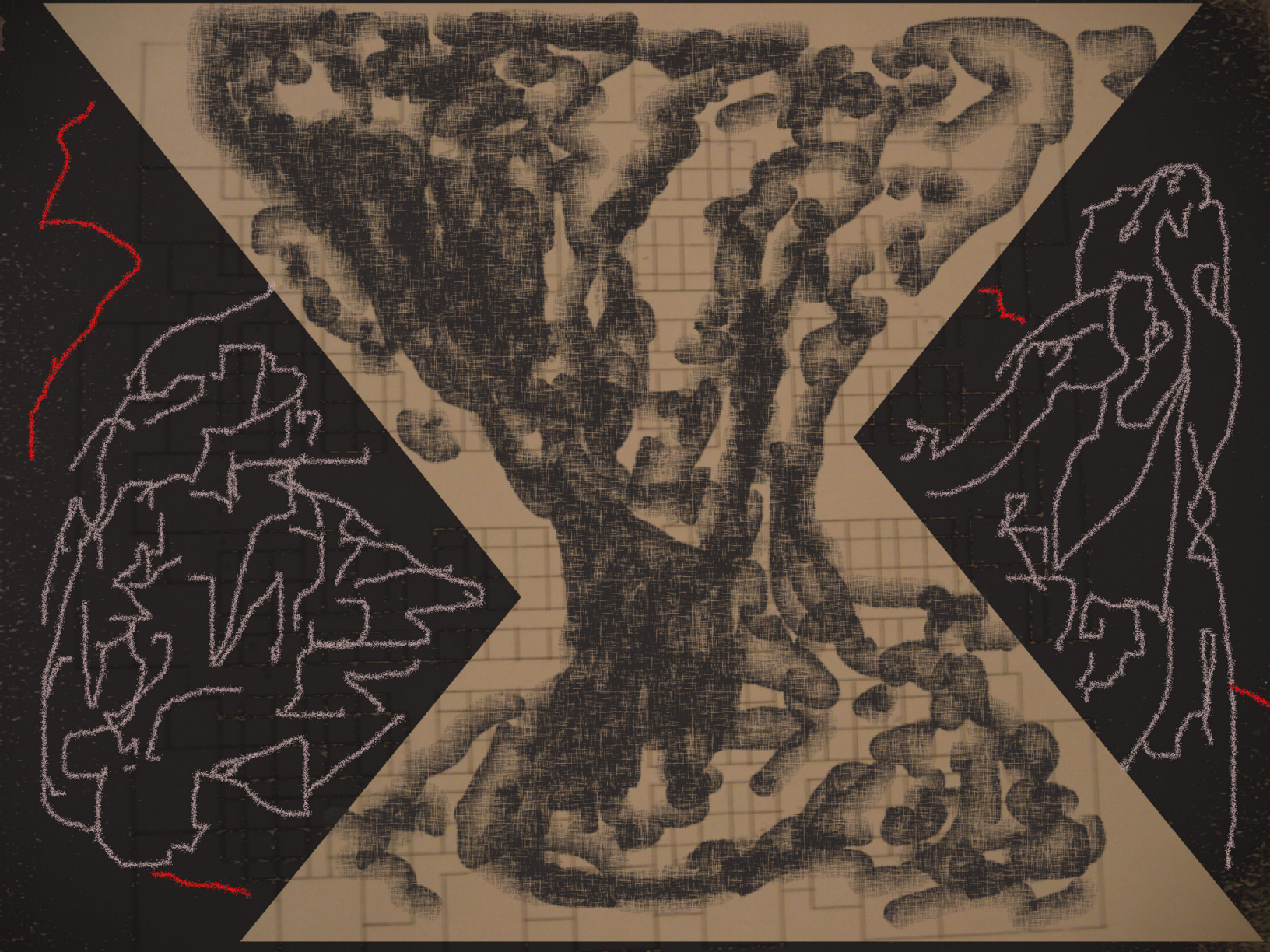


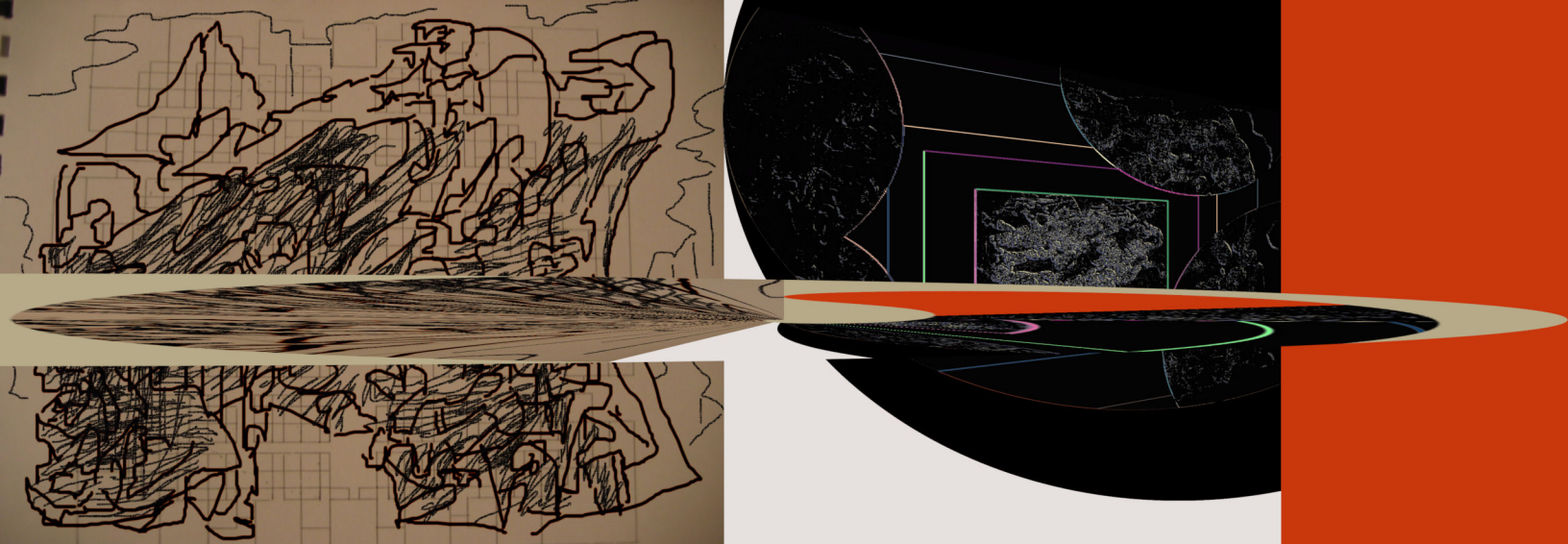


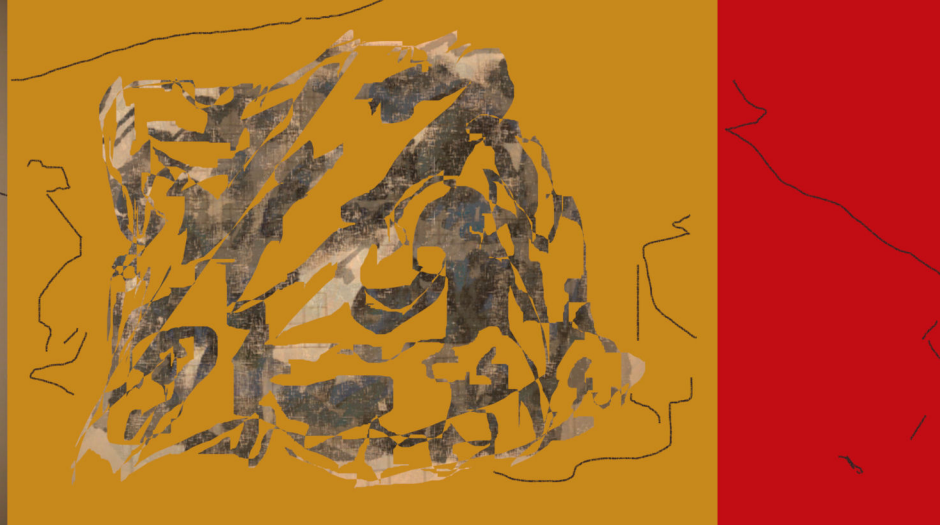




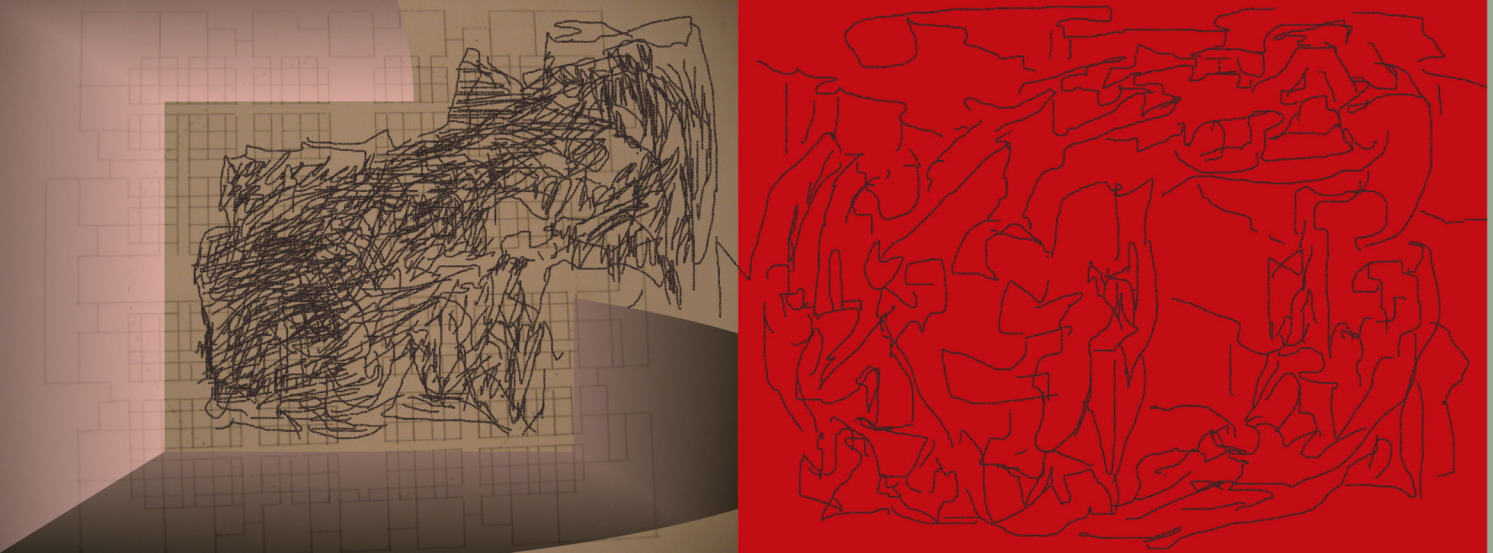


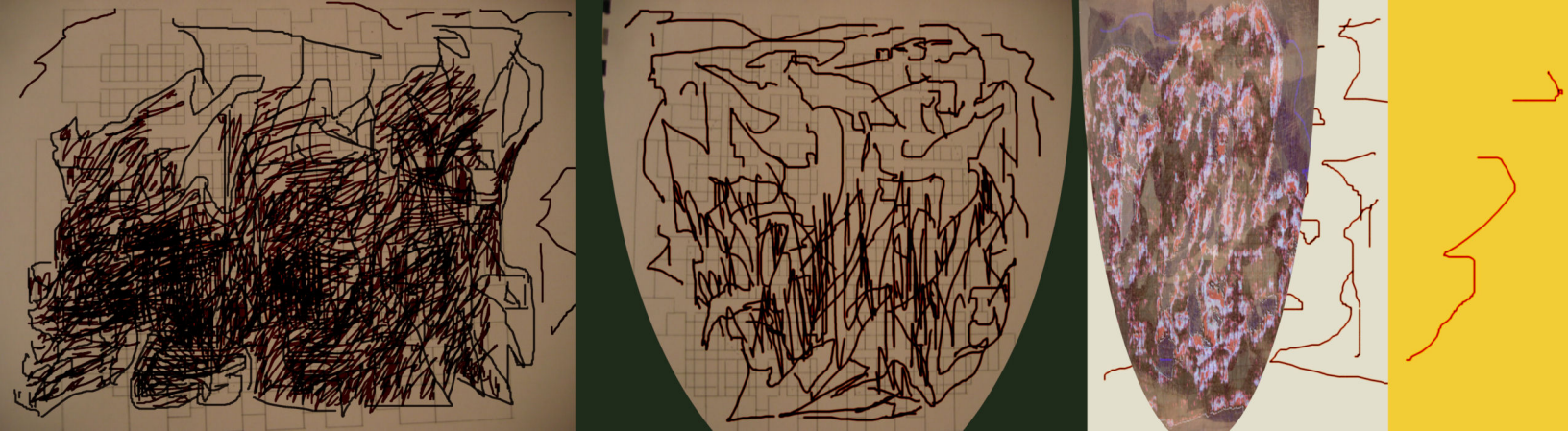




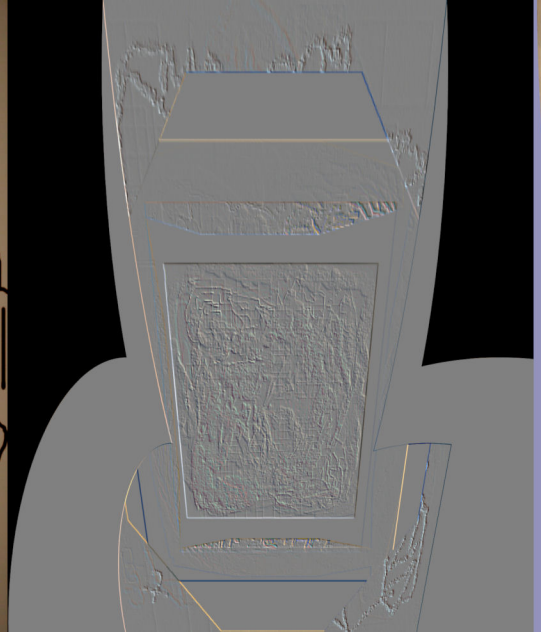



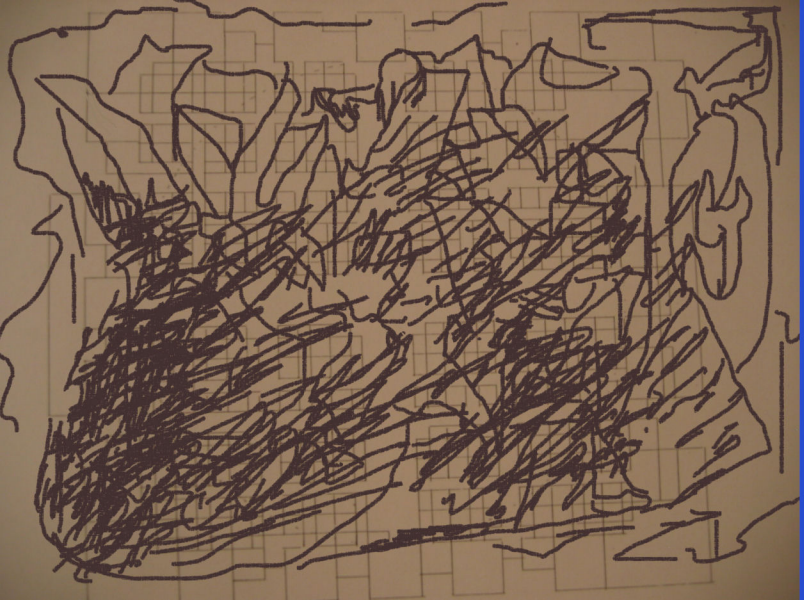




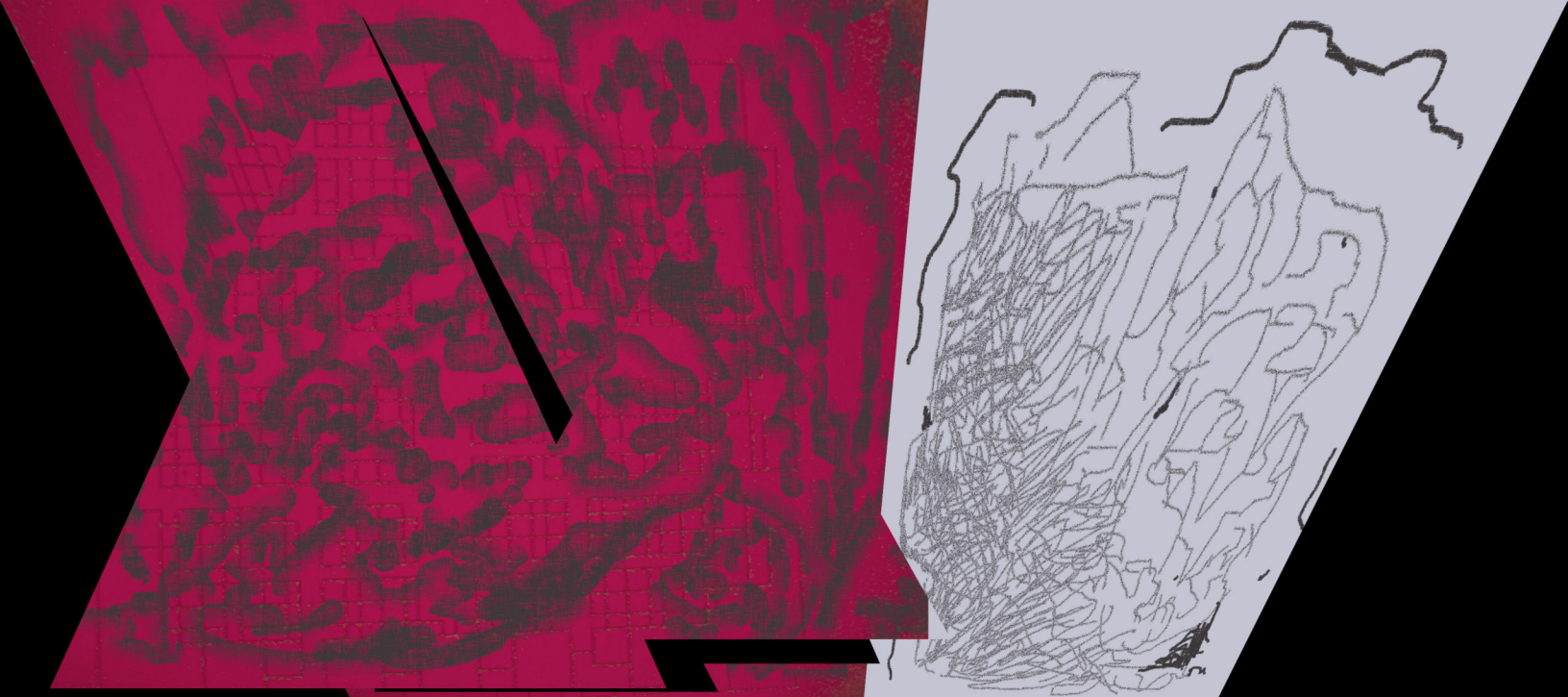


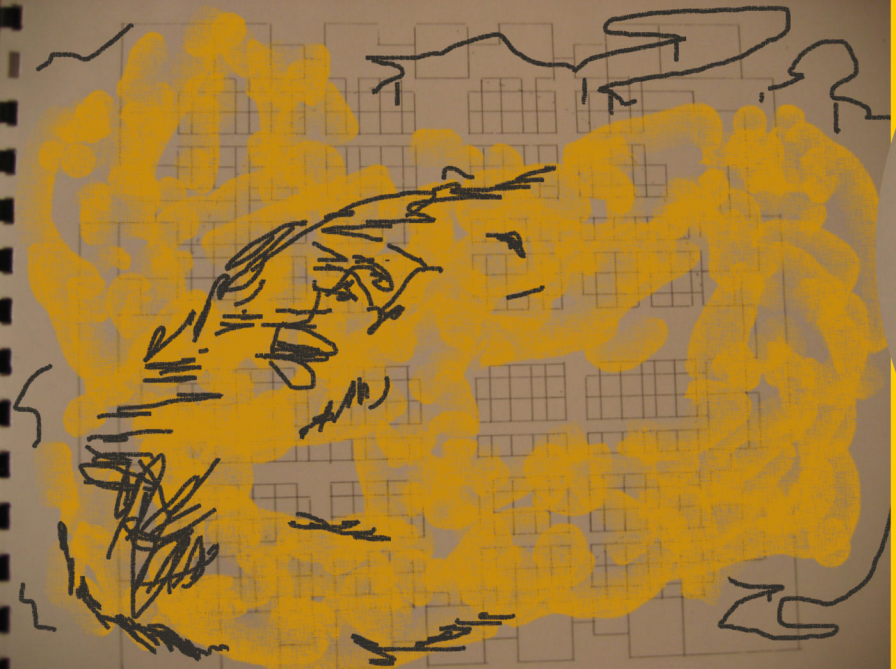


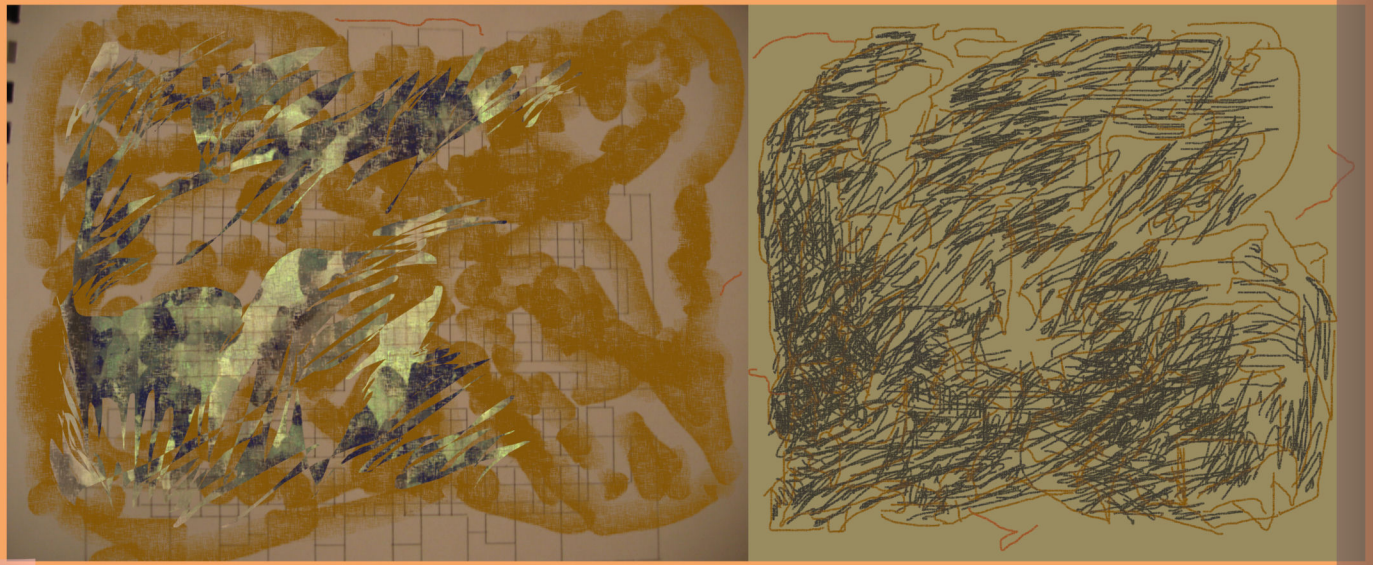



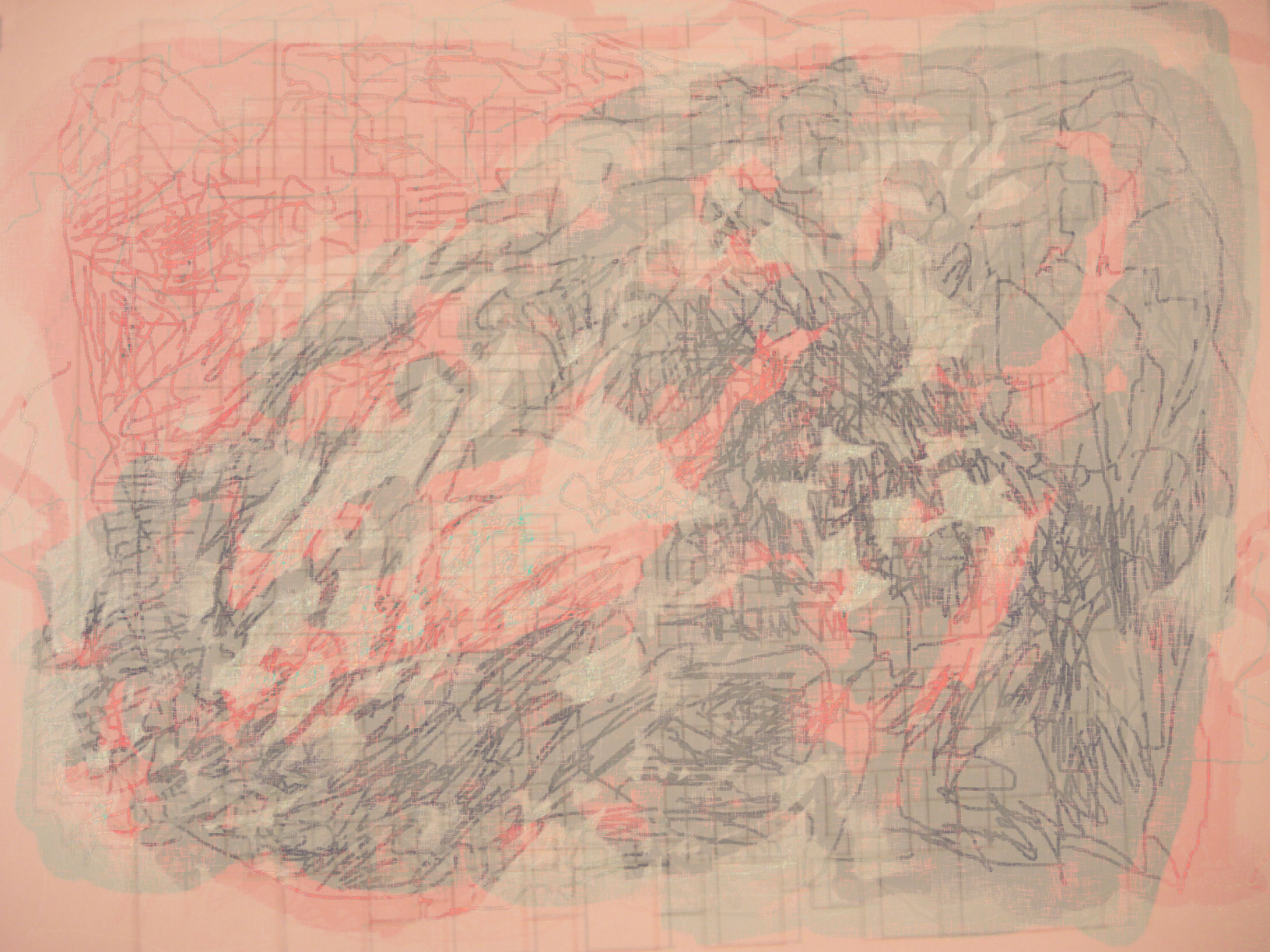







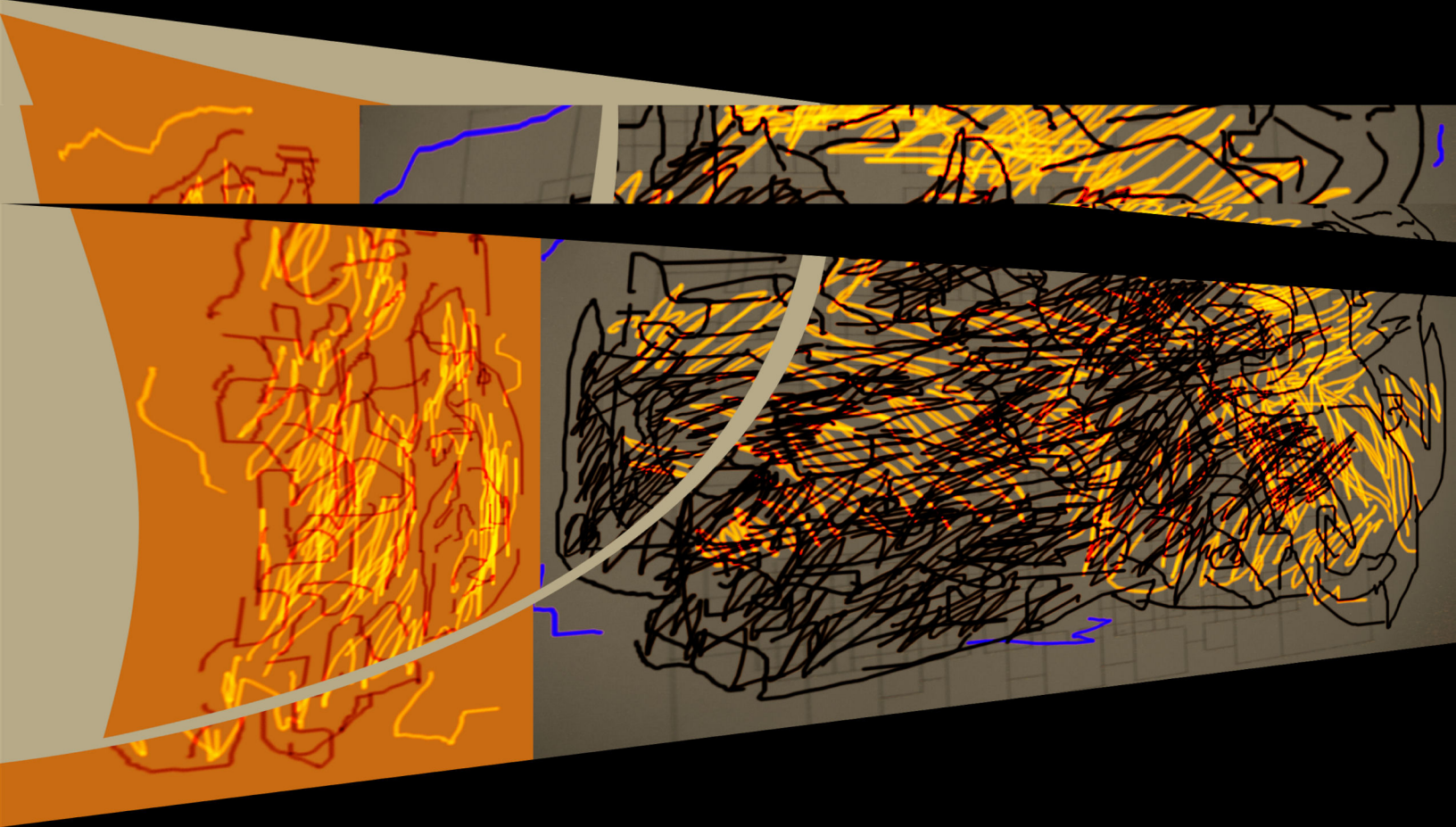






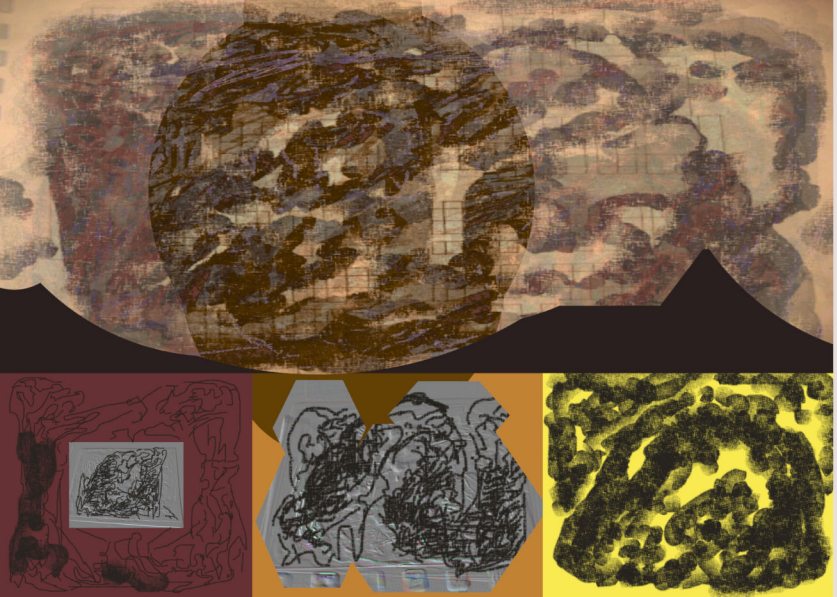


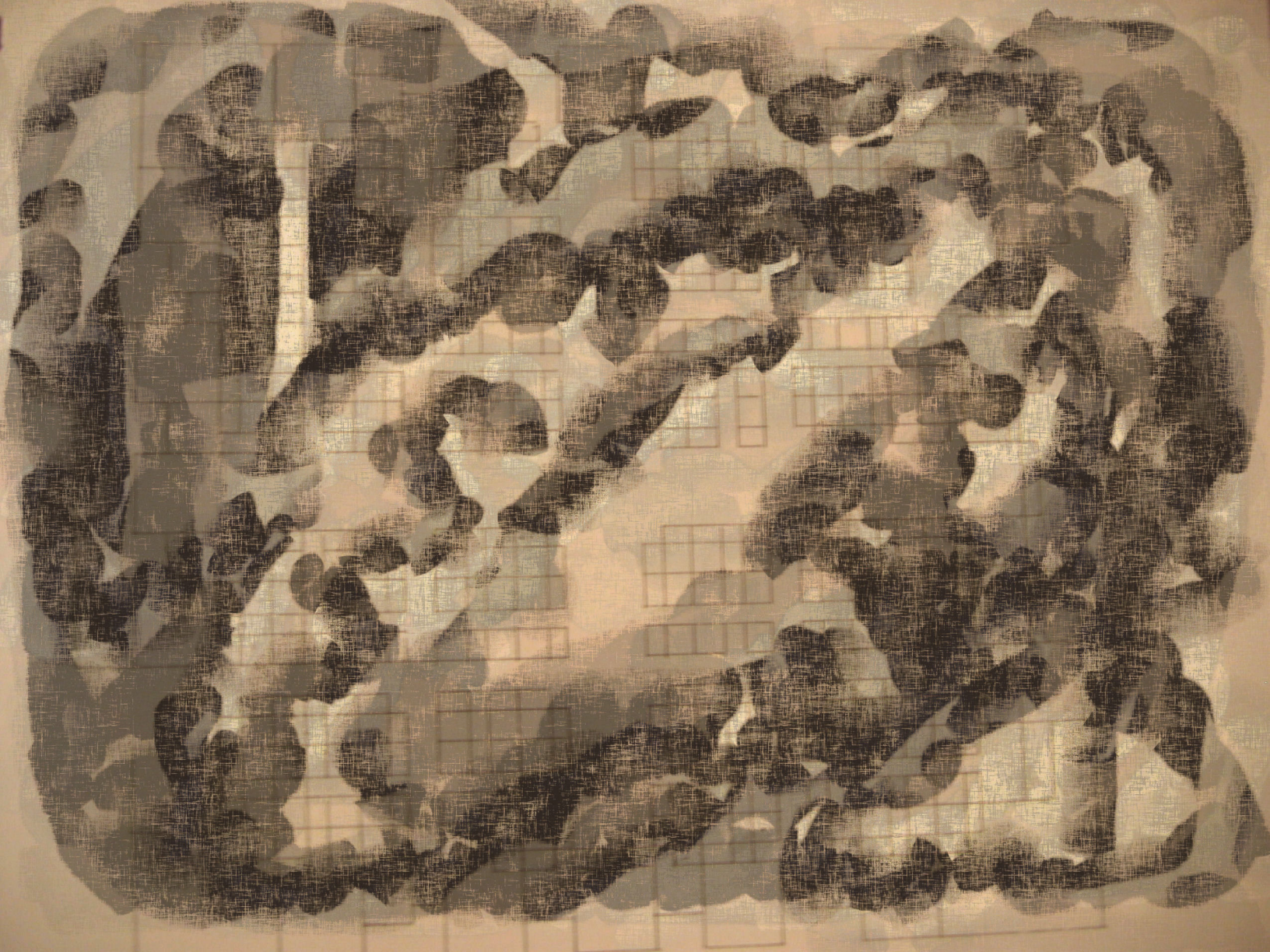


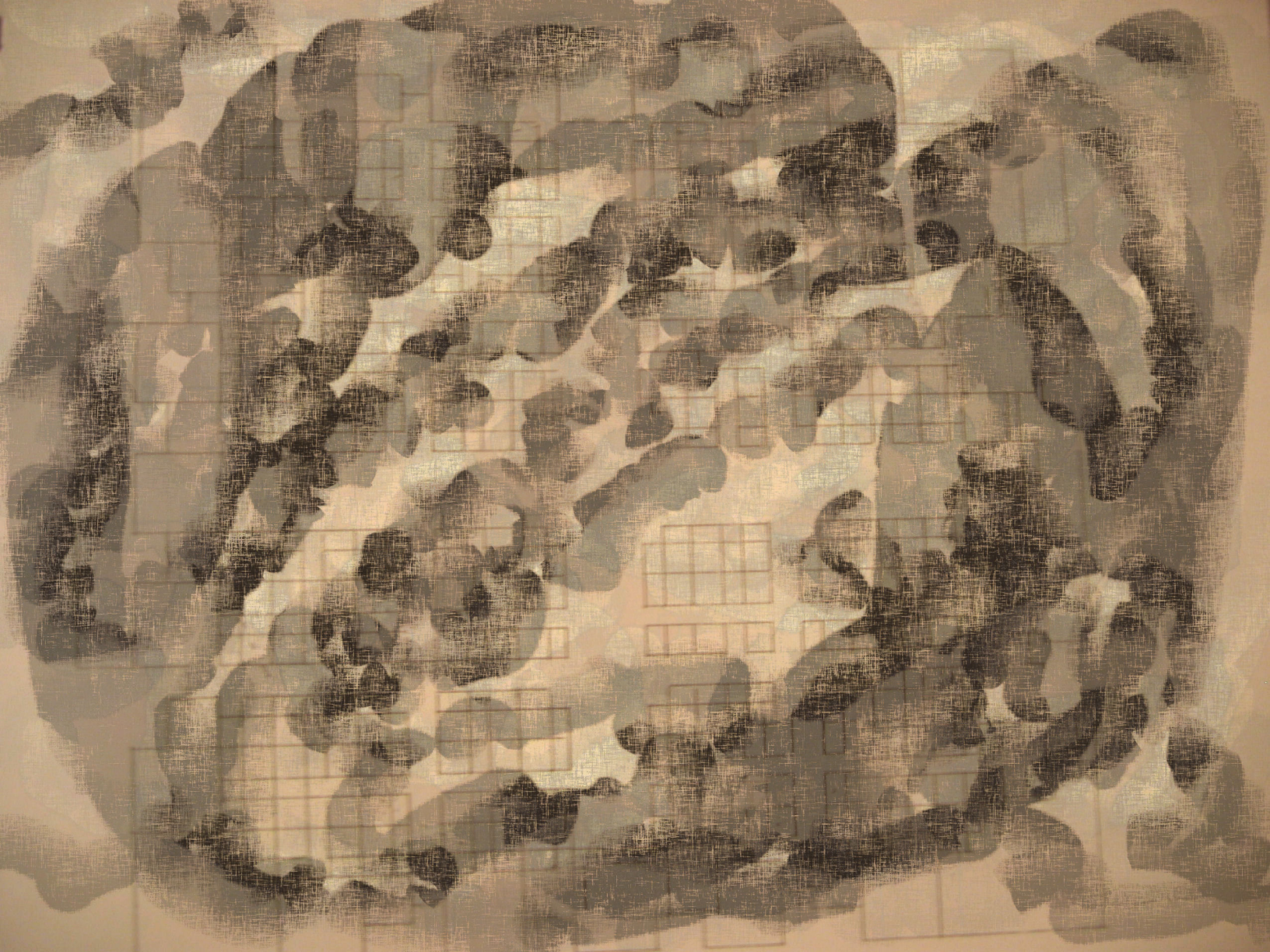


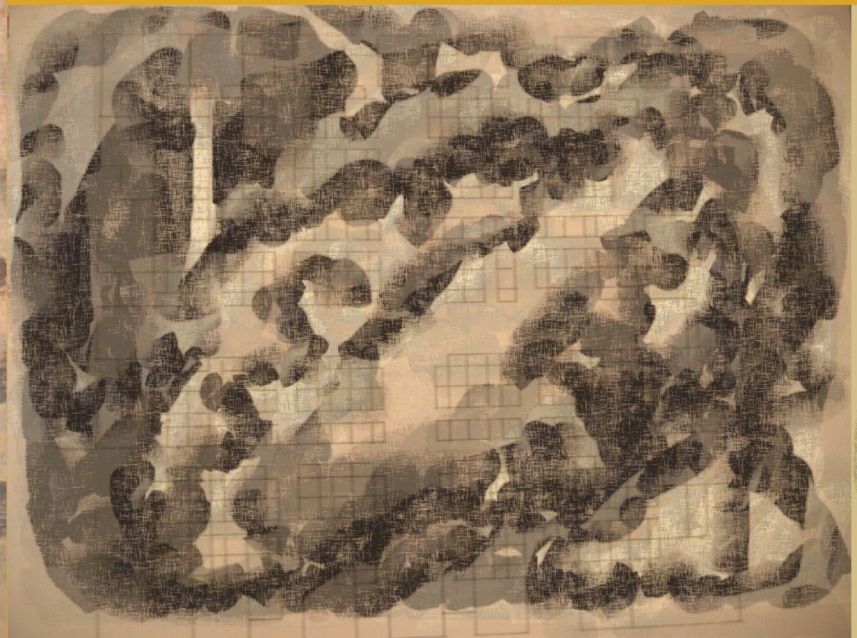








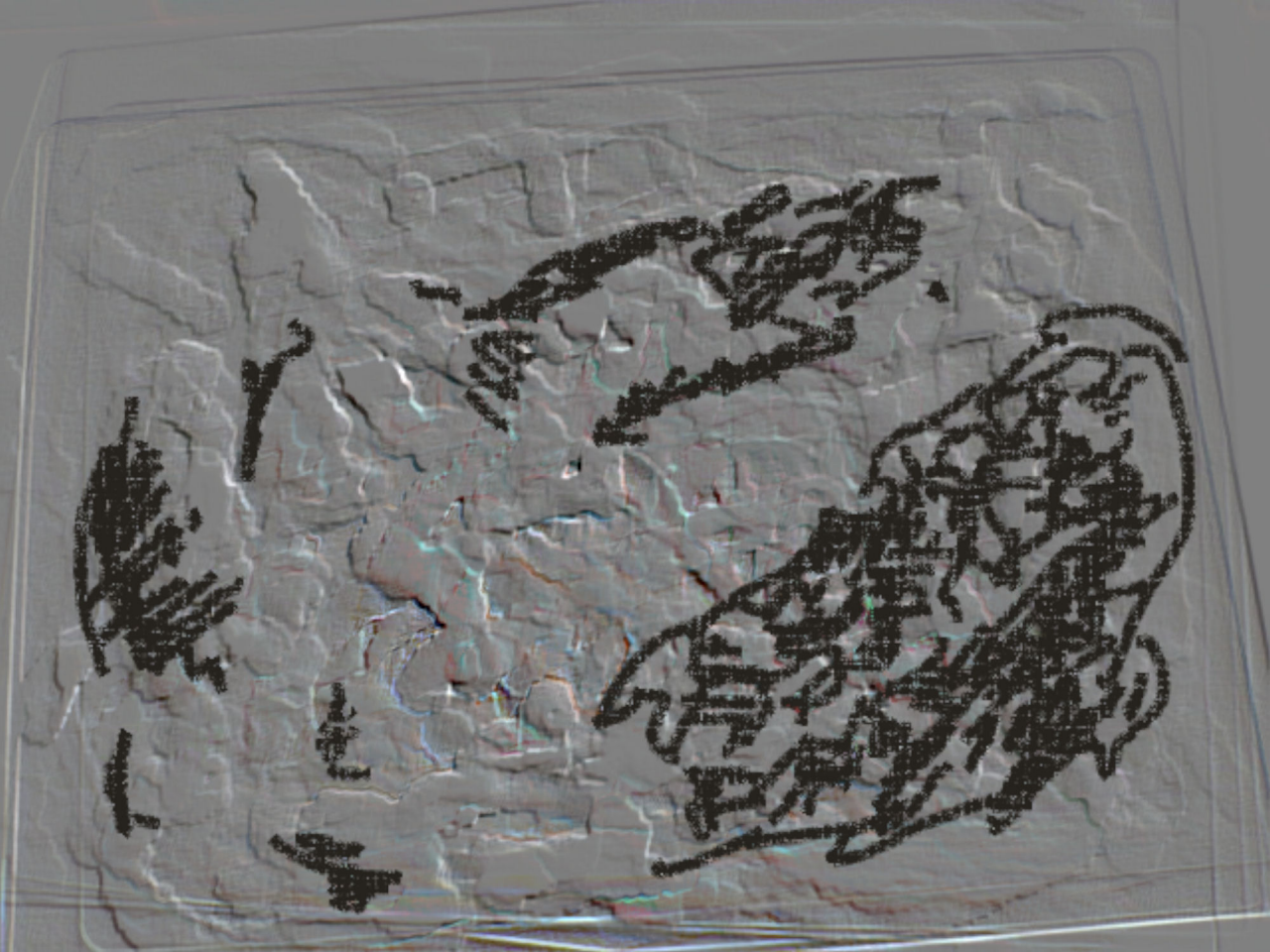


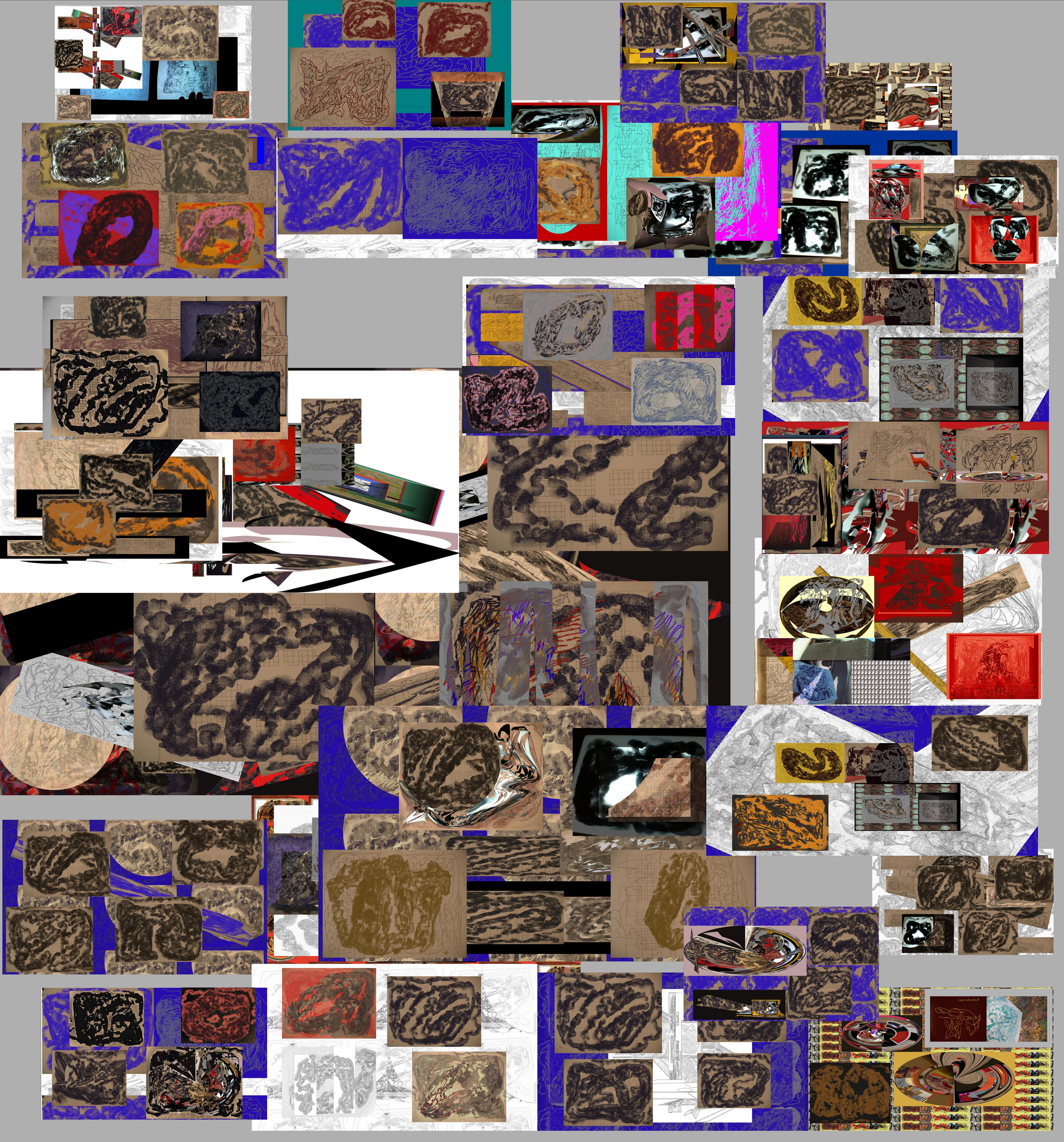


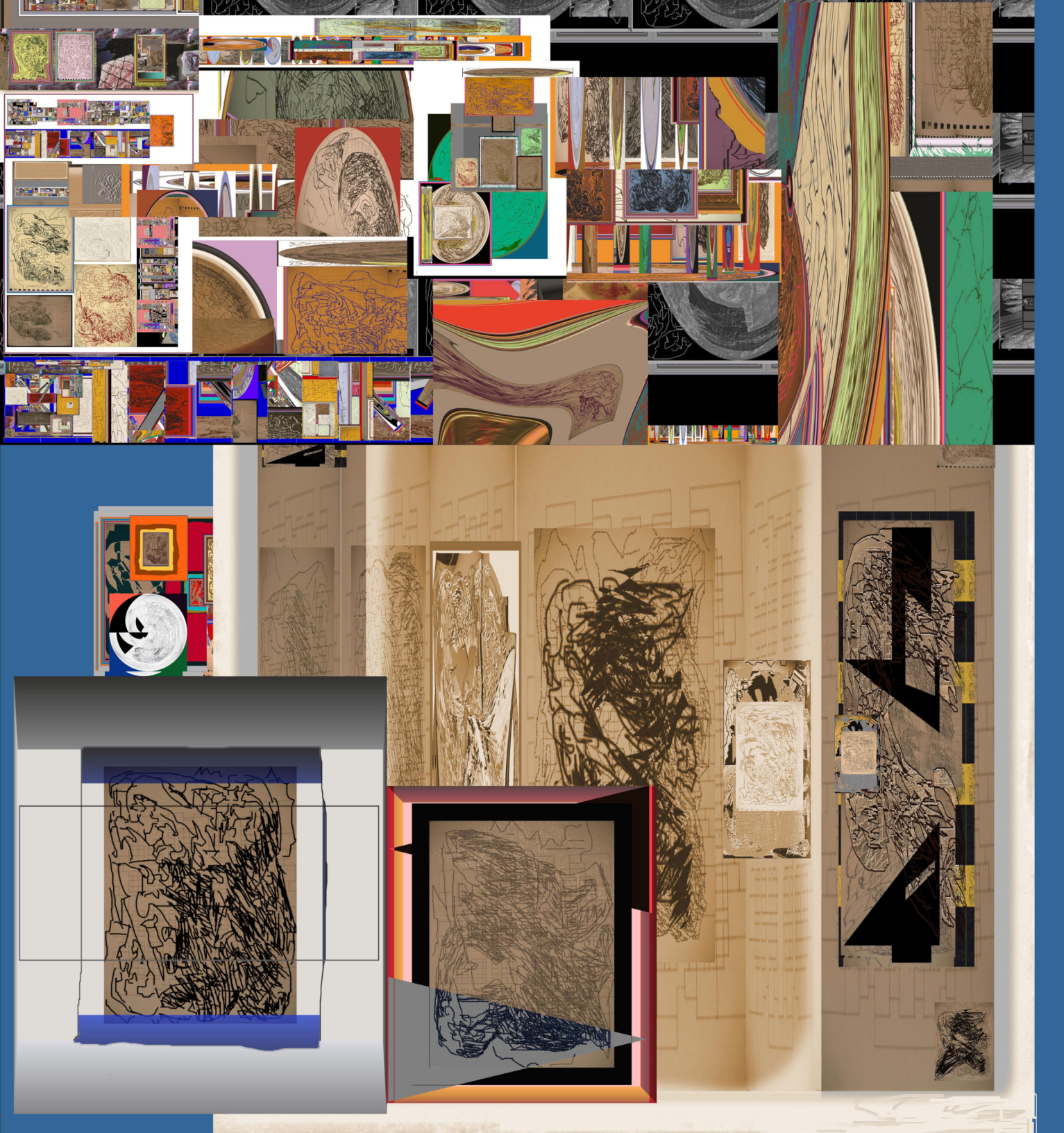






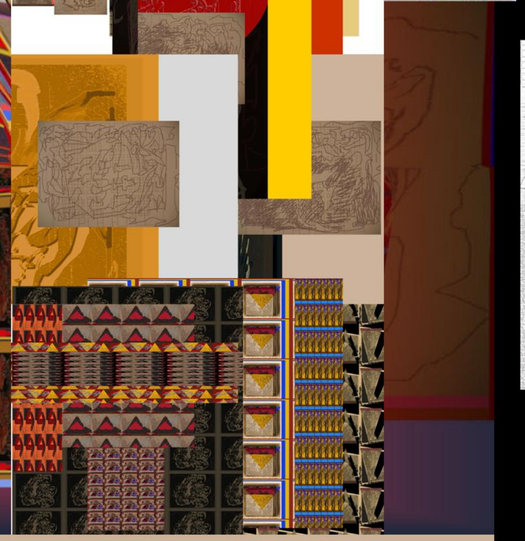
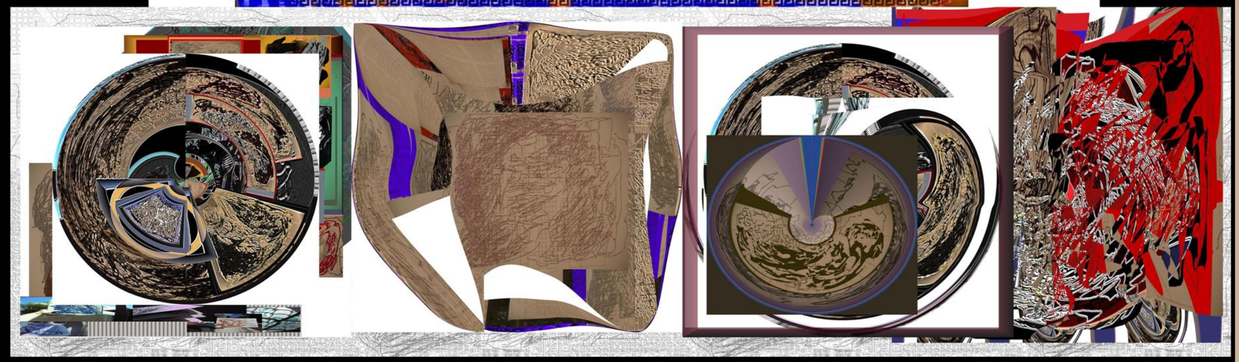












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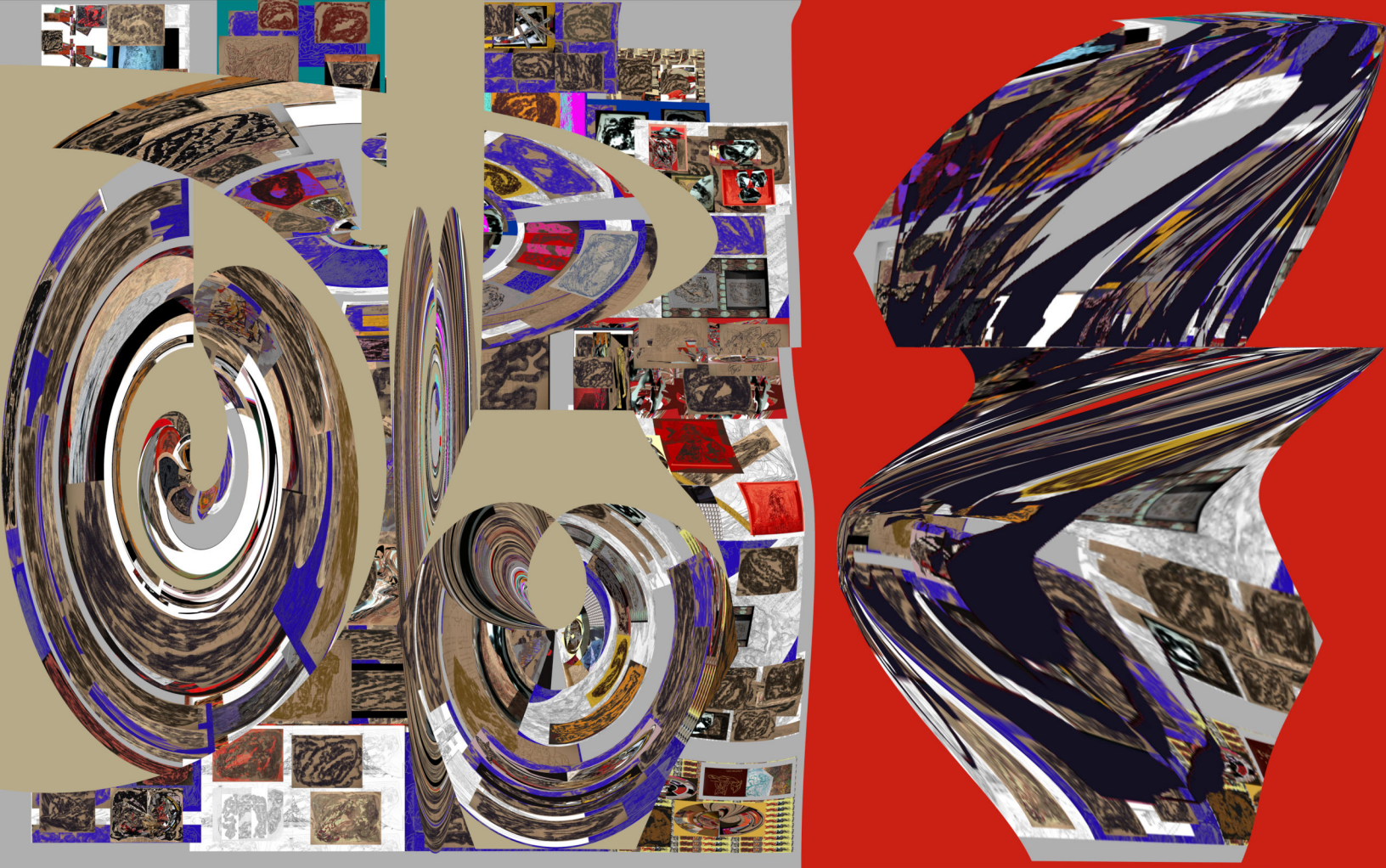
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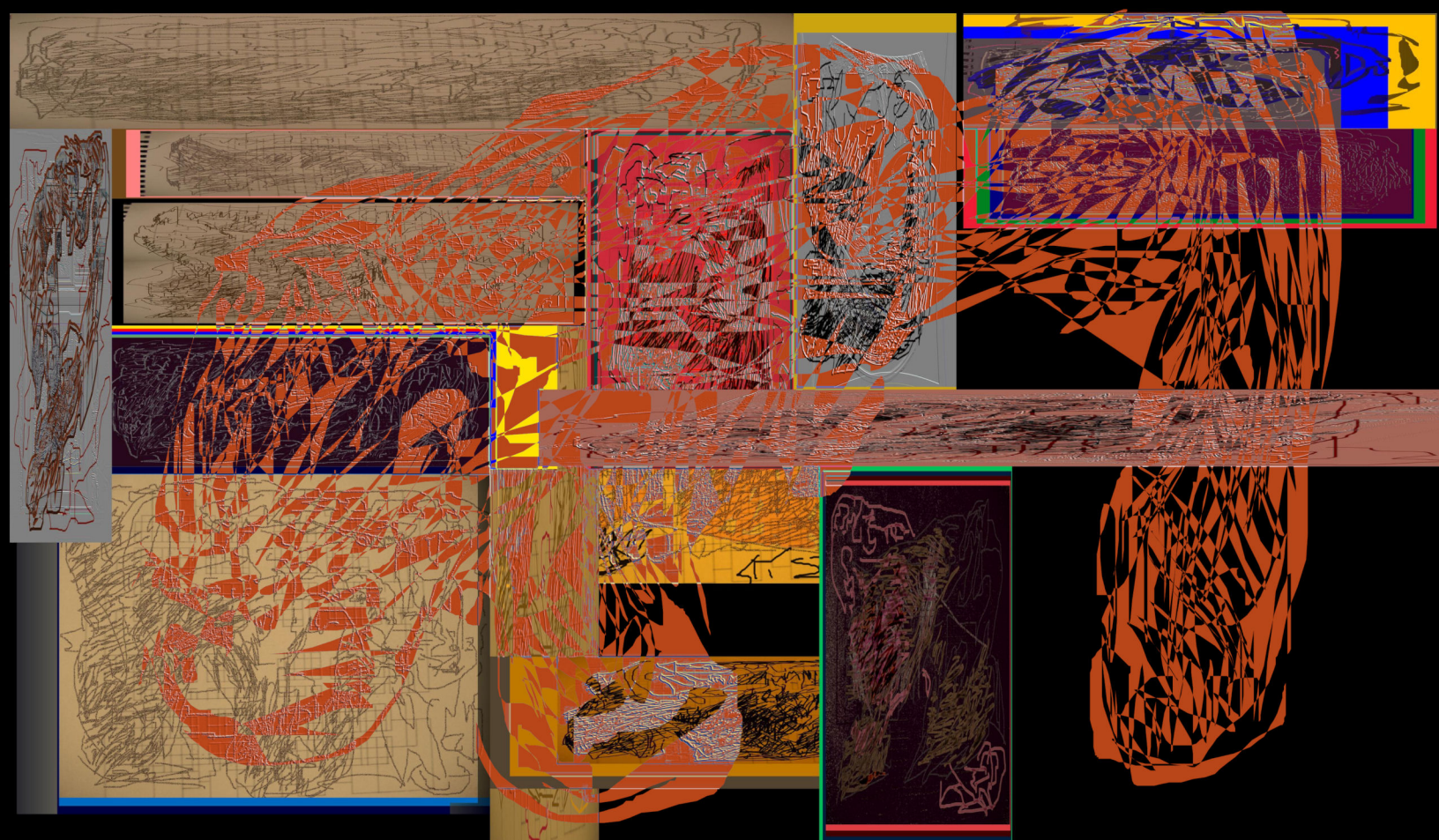
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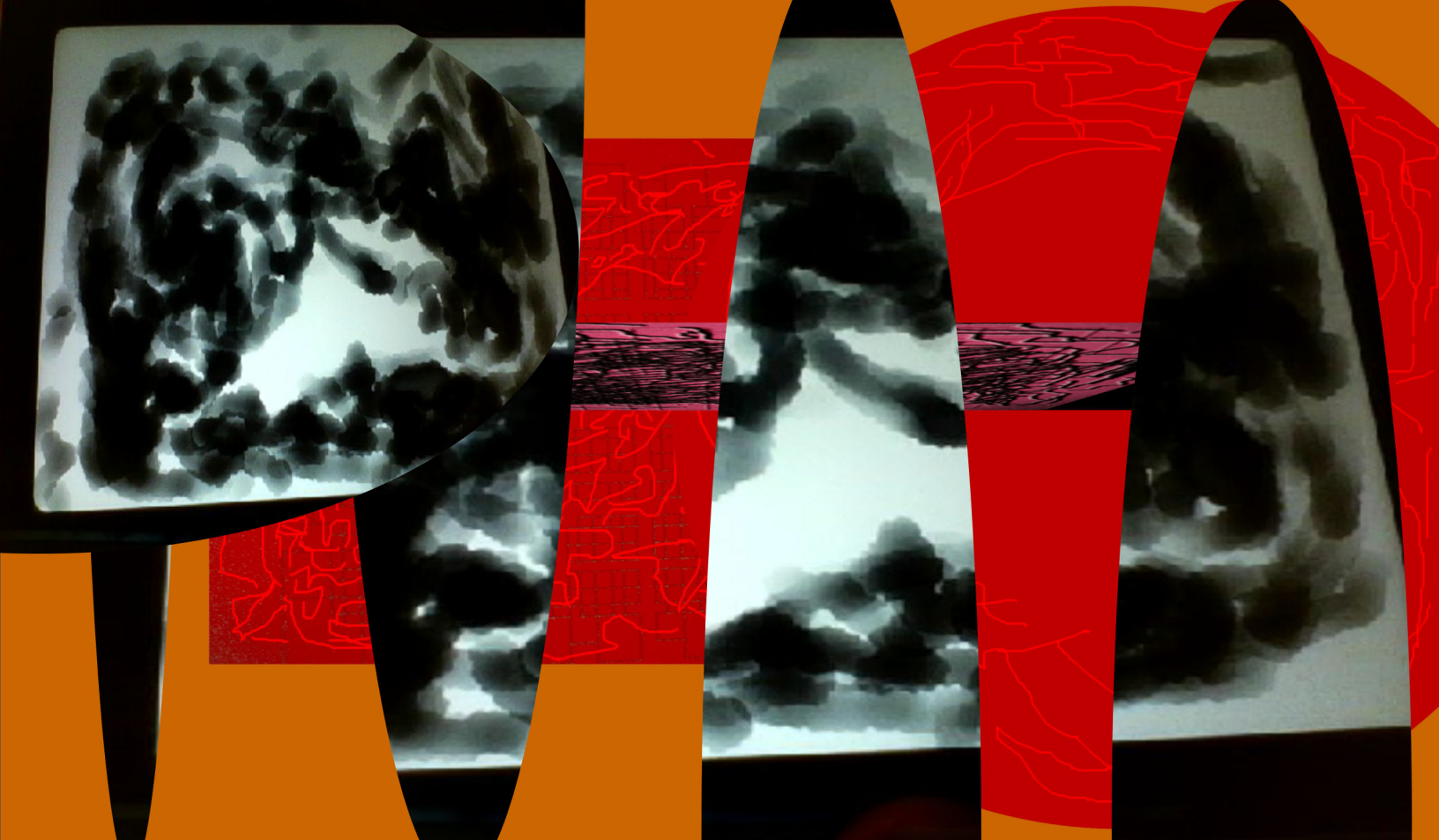
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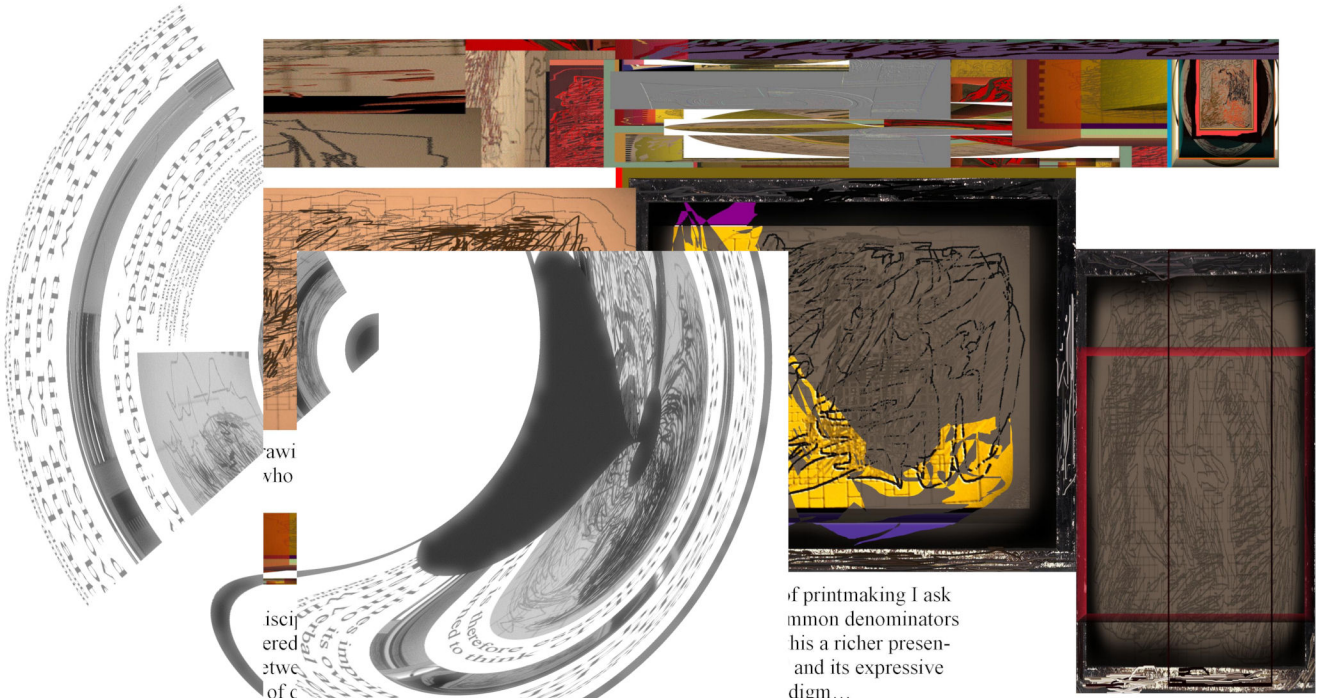
Satellite Town

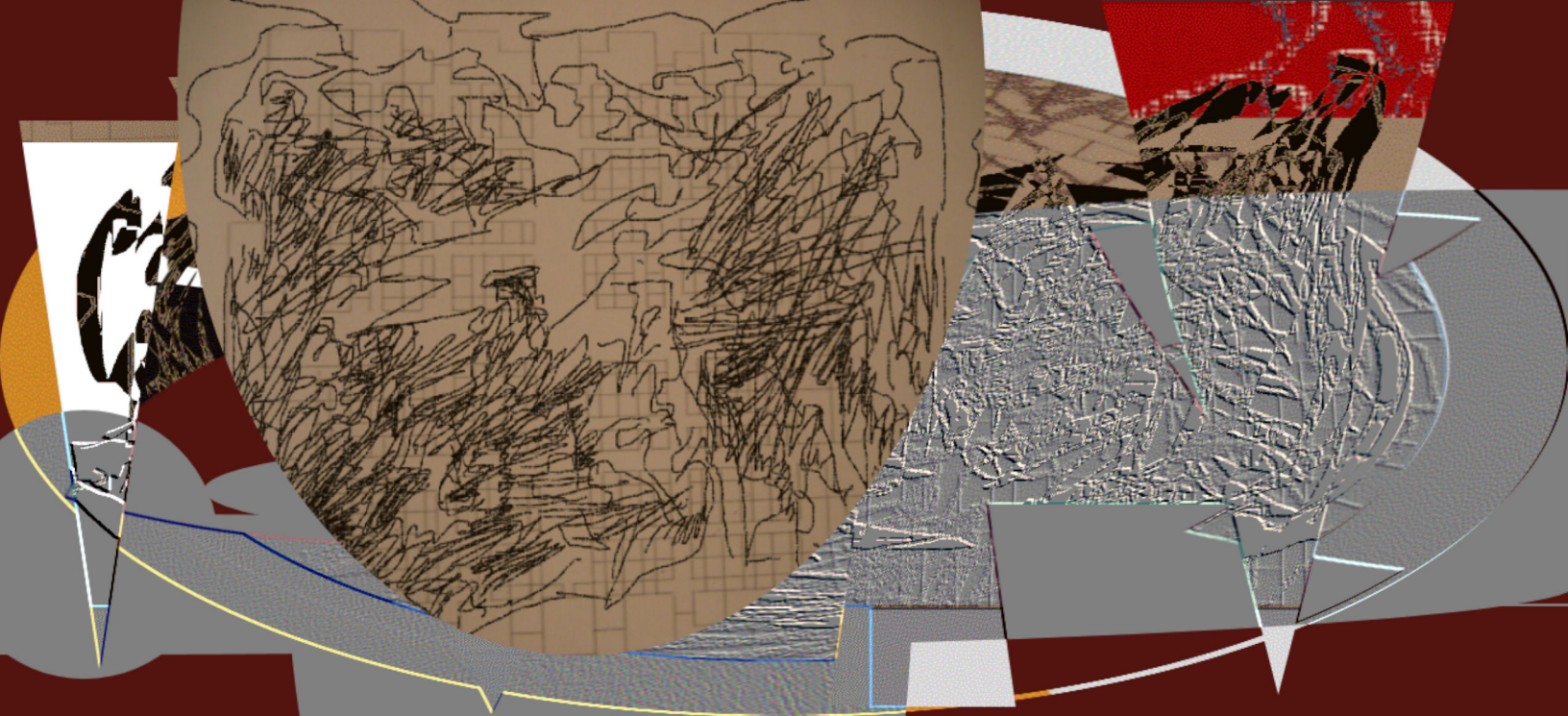
Strike
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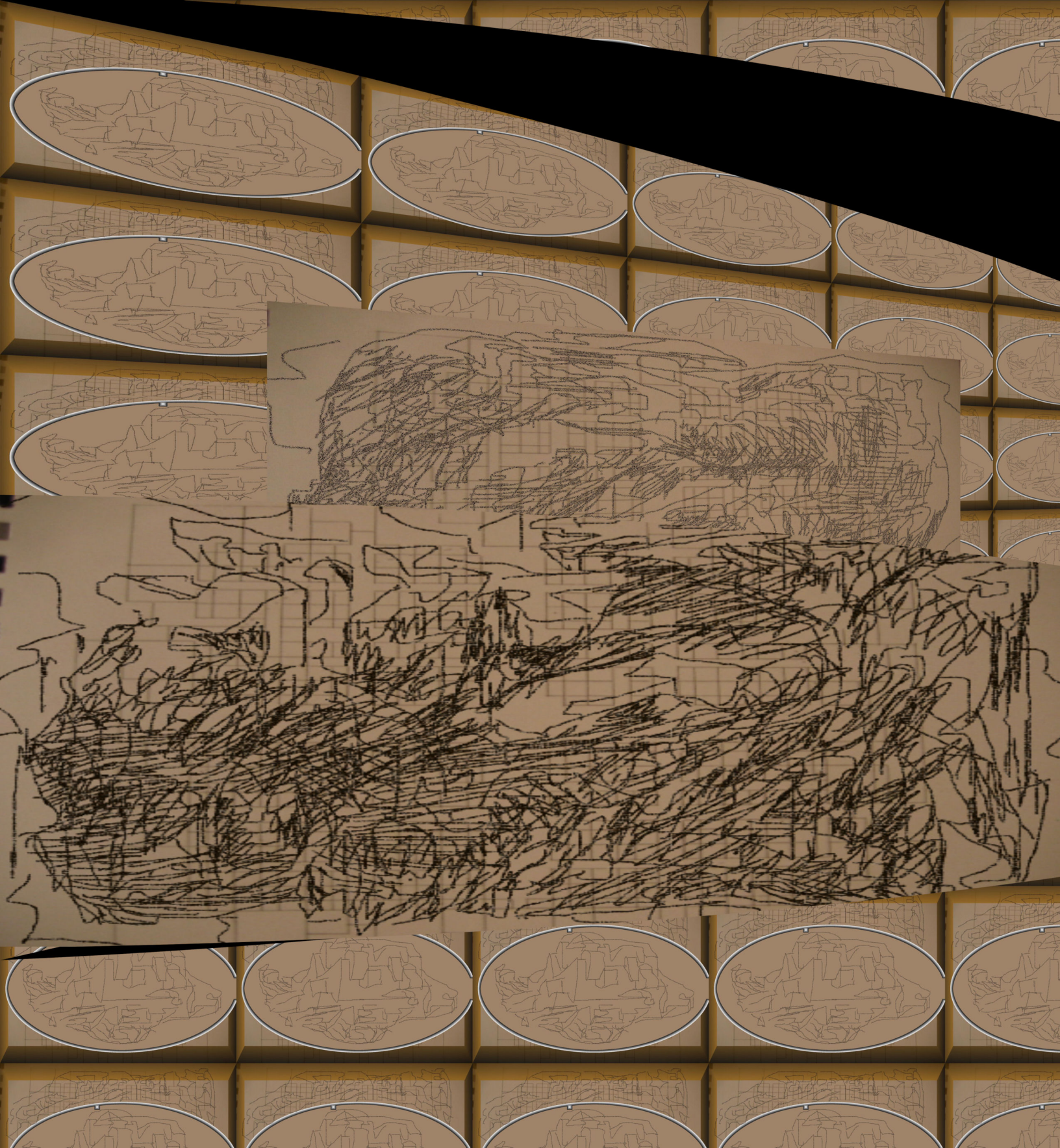


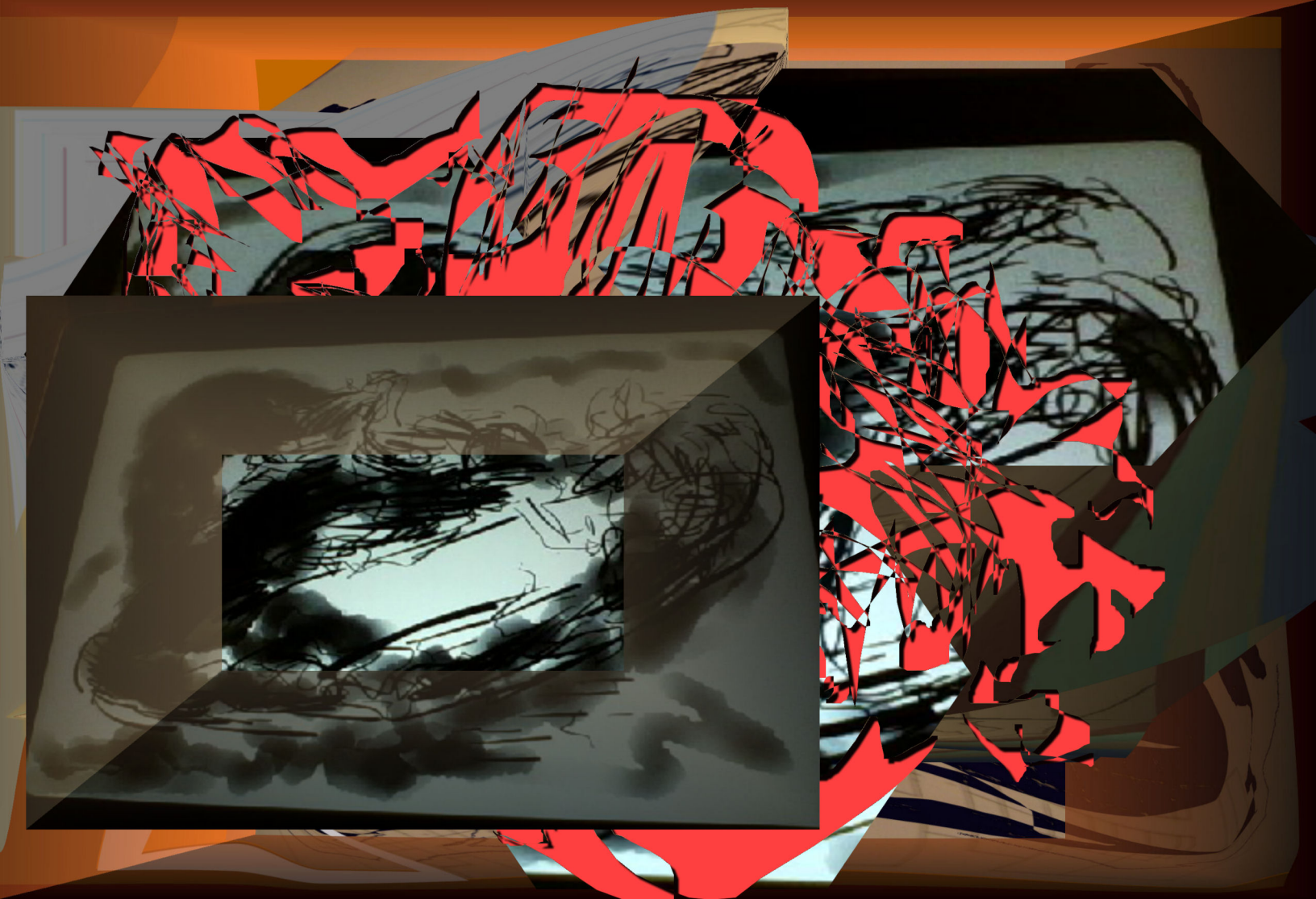


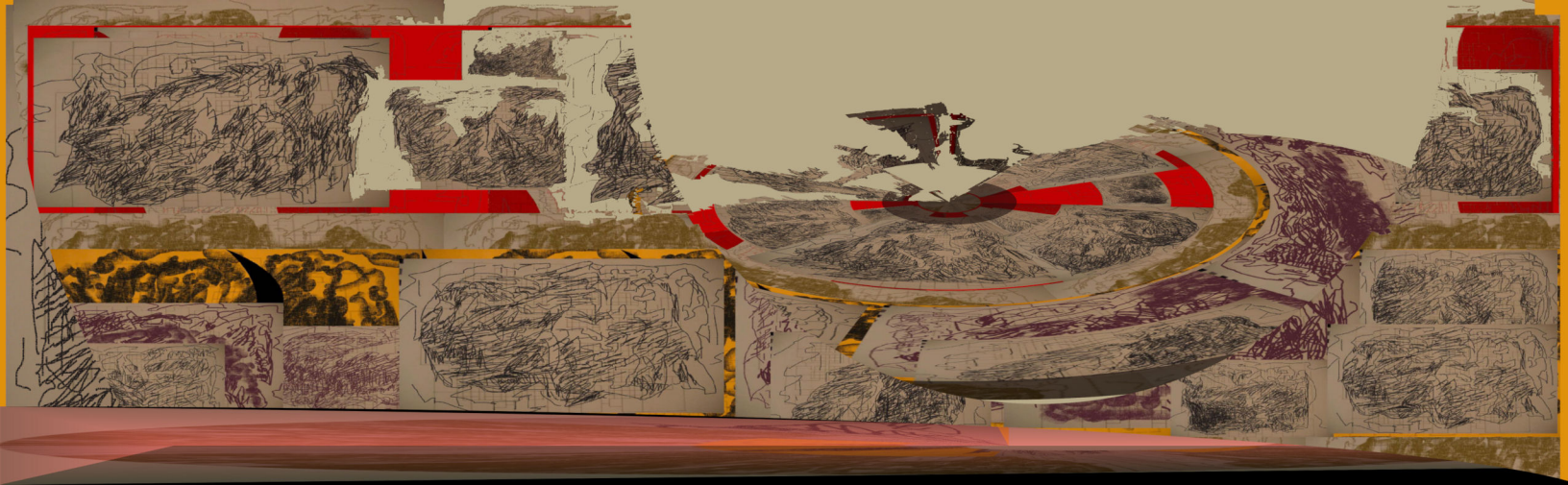


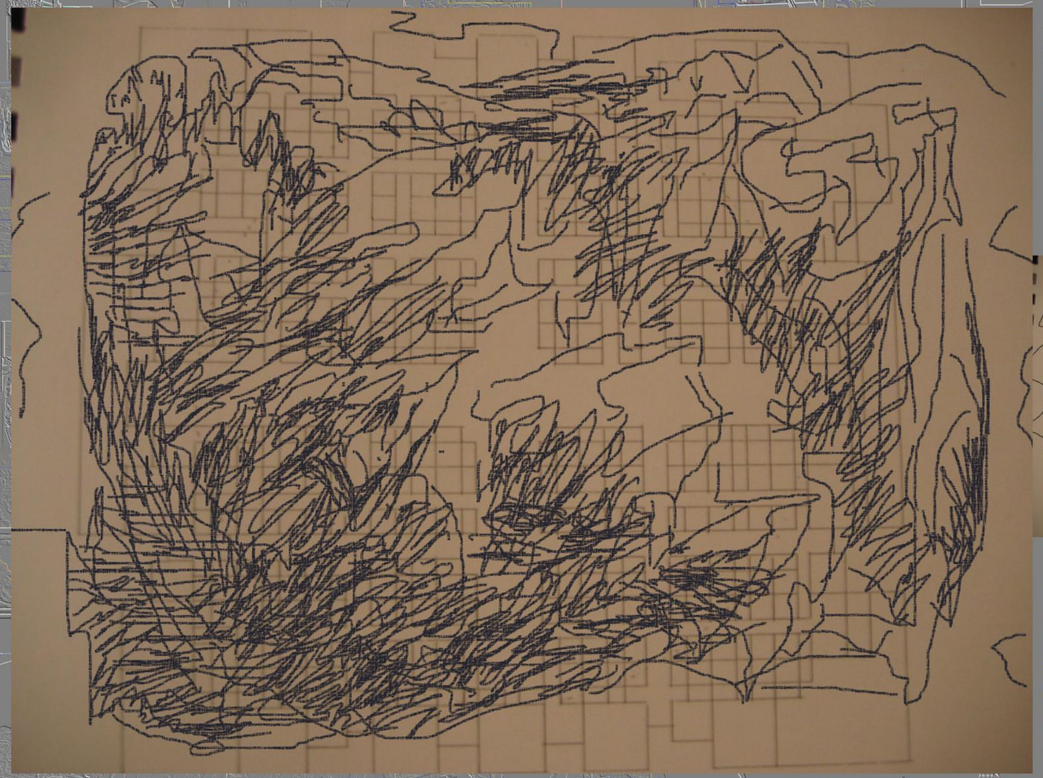

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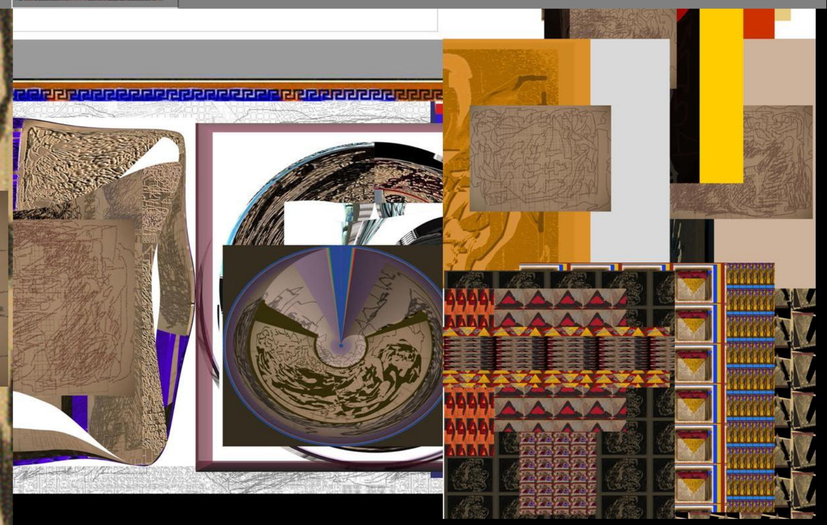


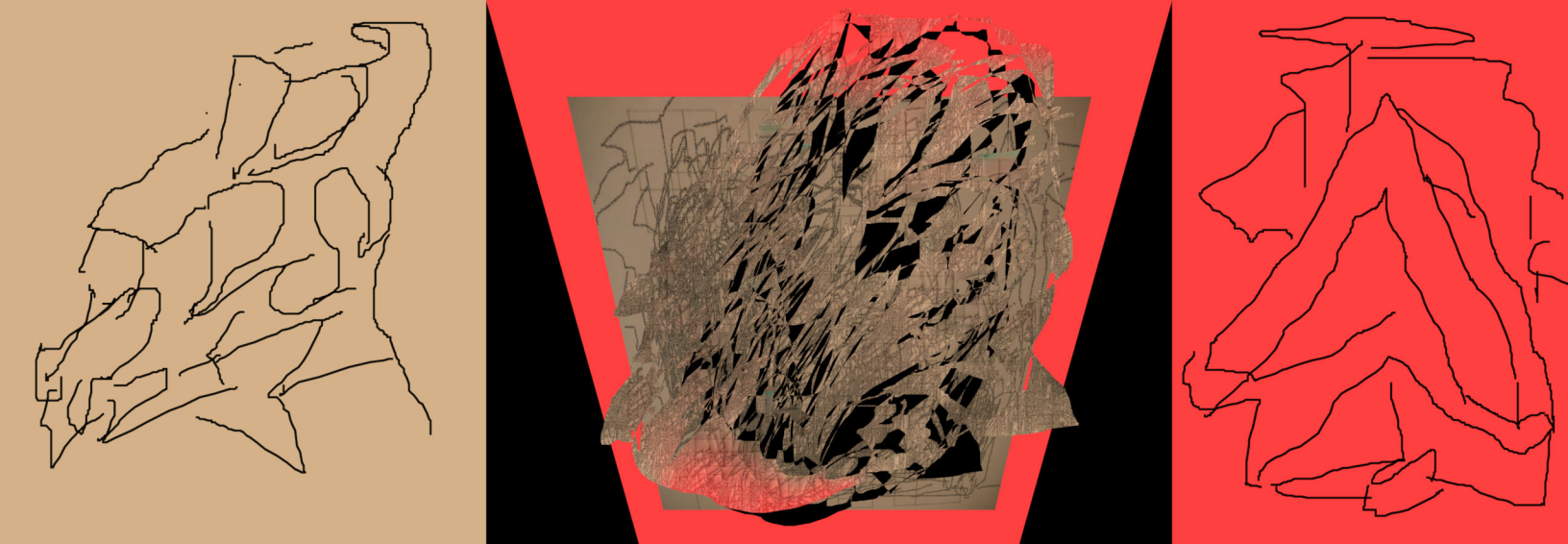






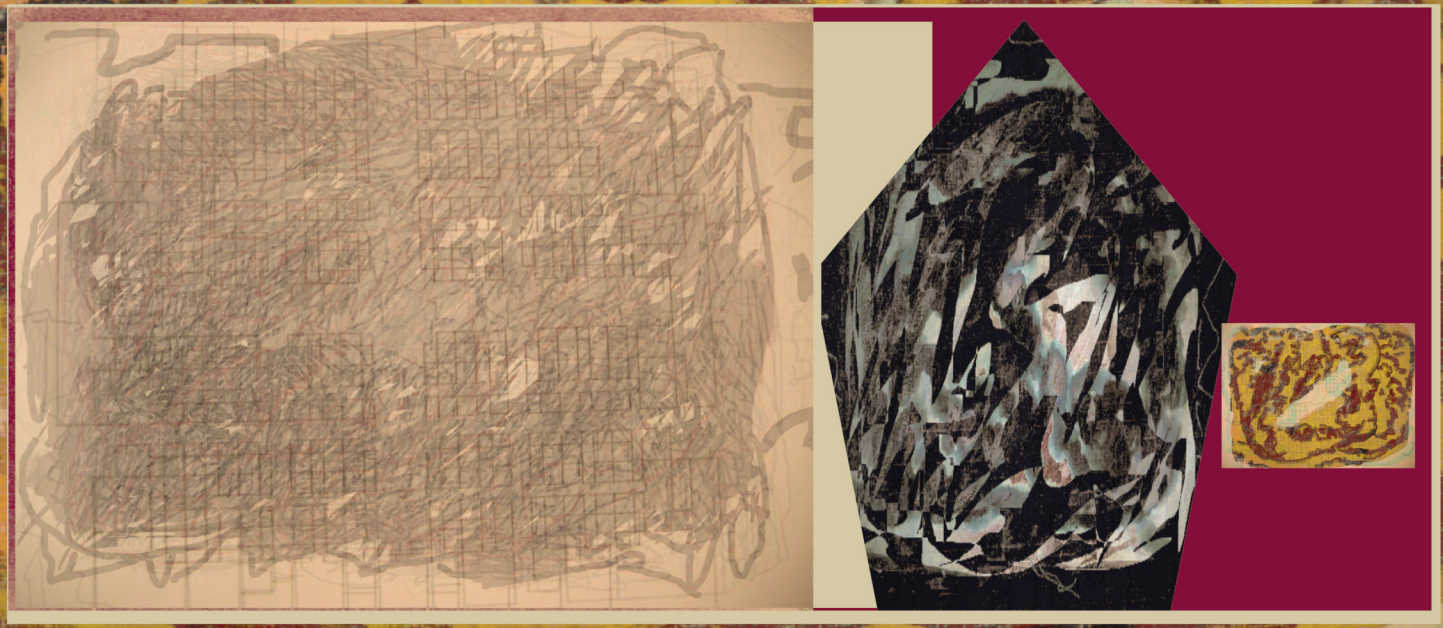


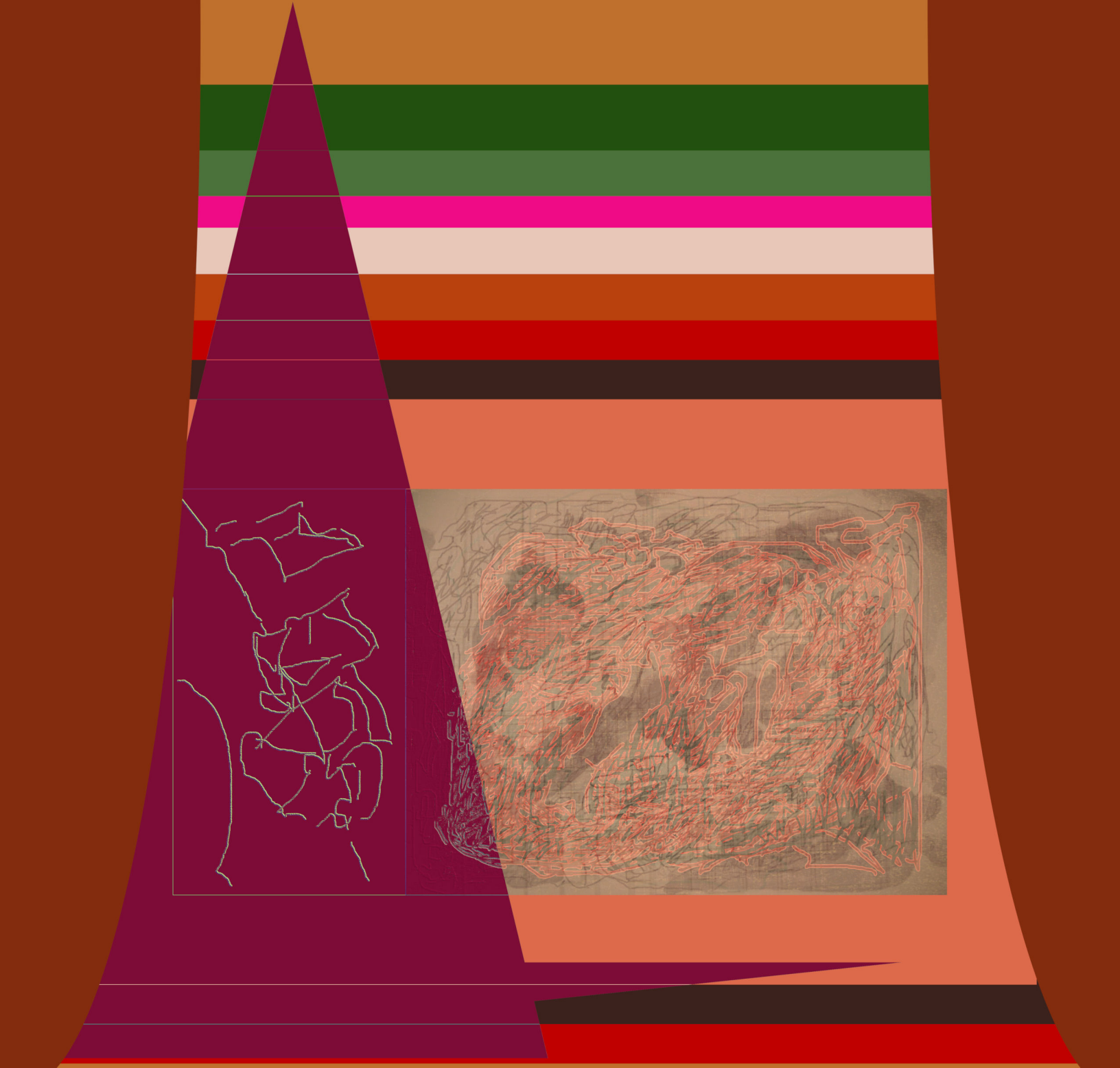












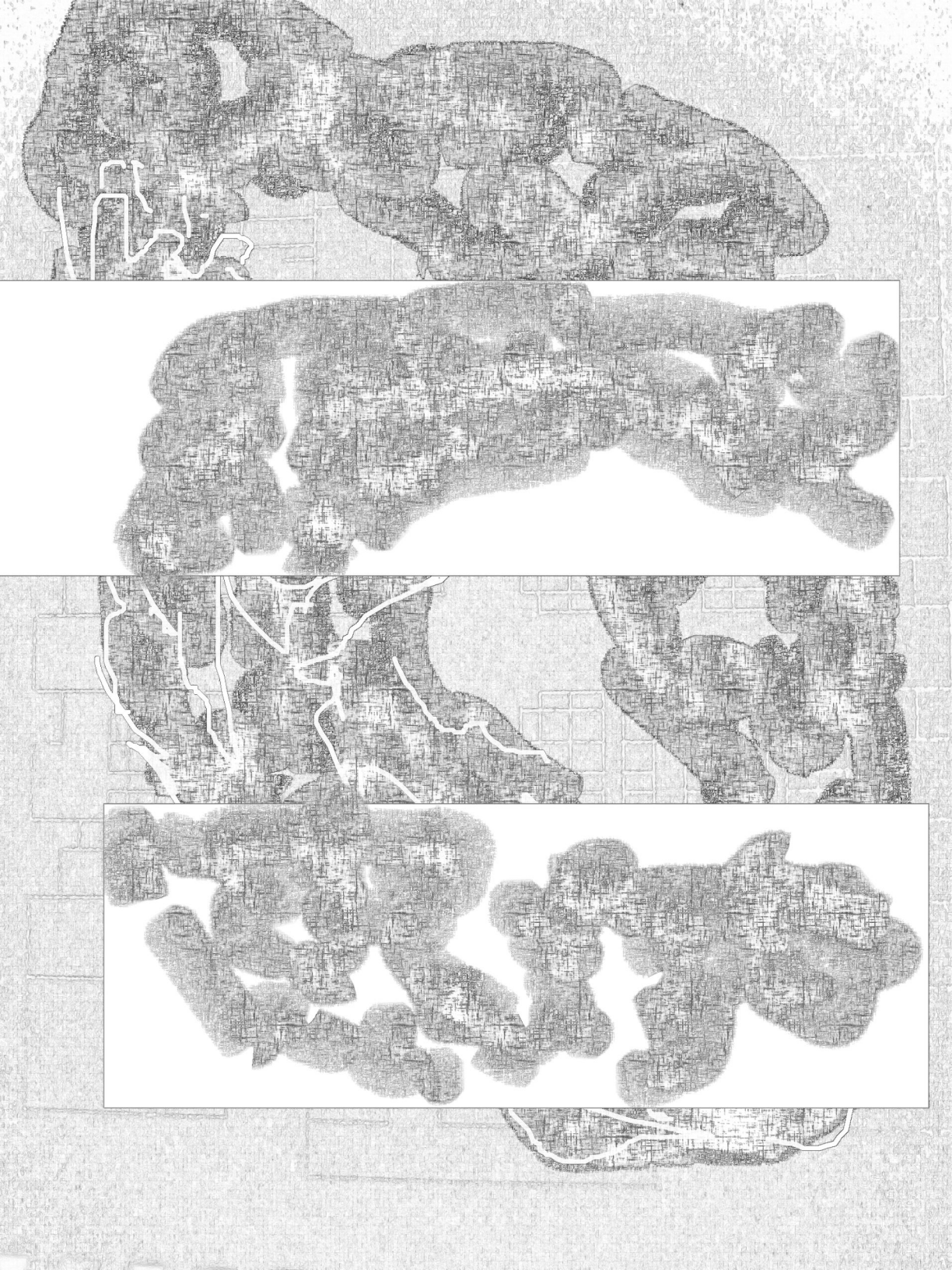




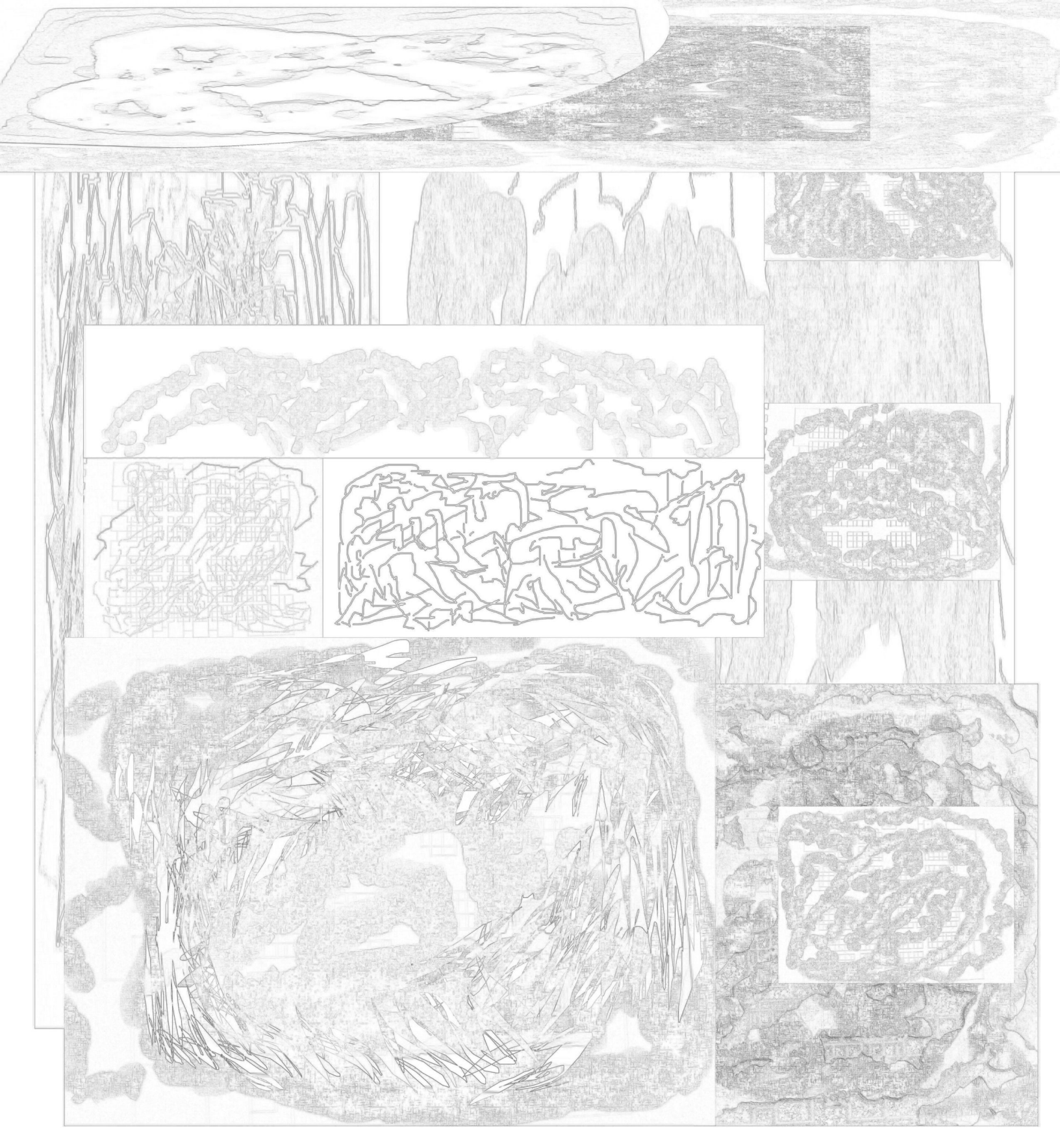




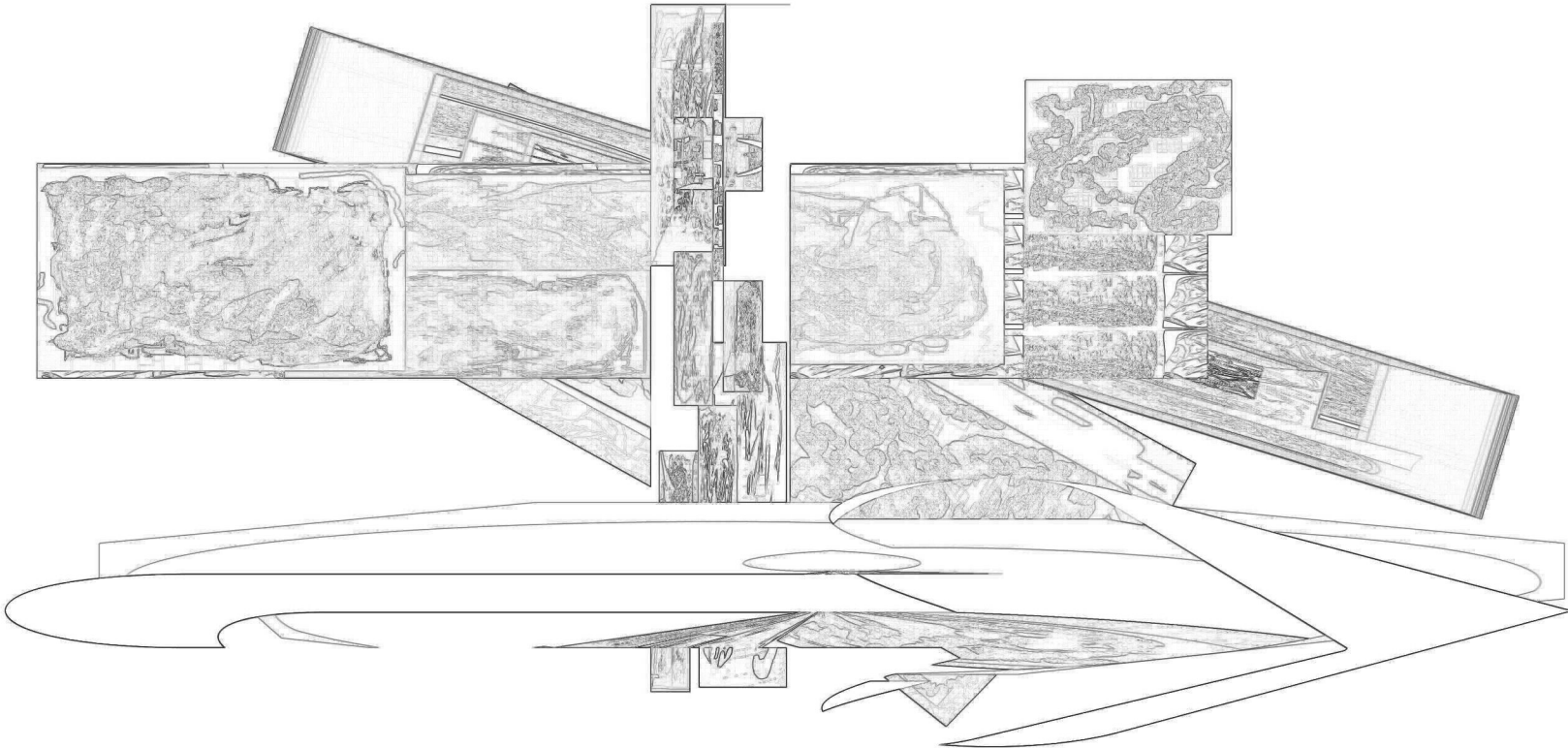


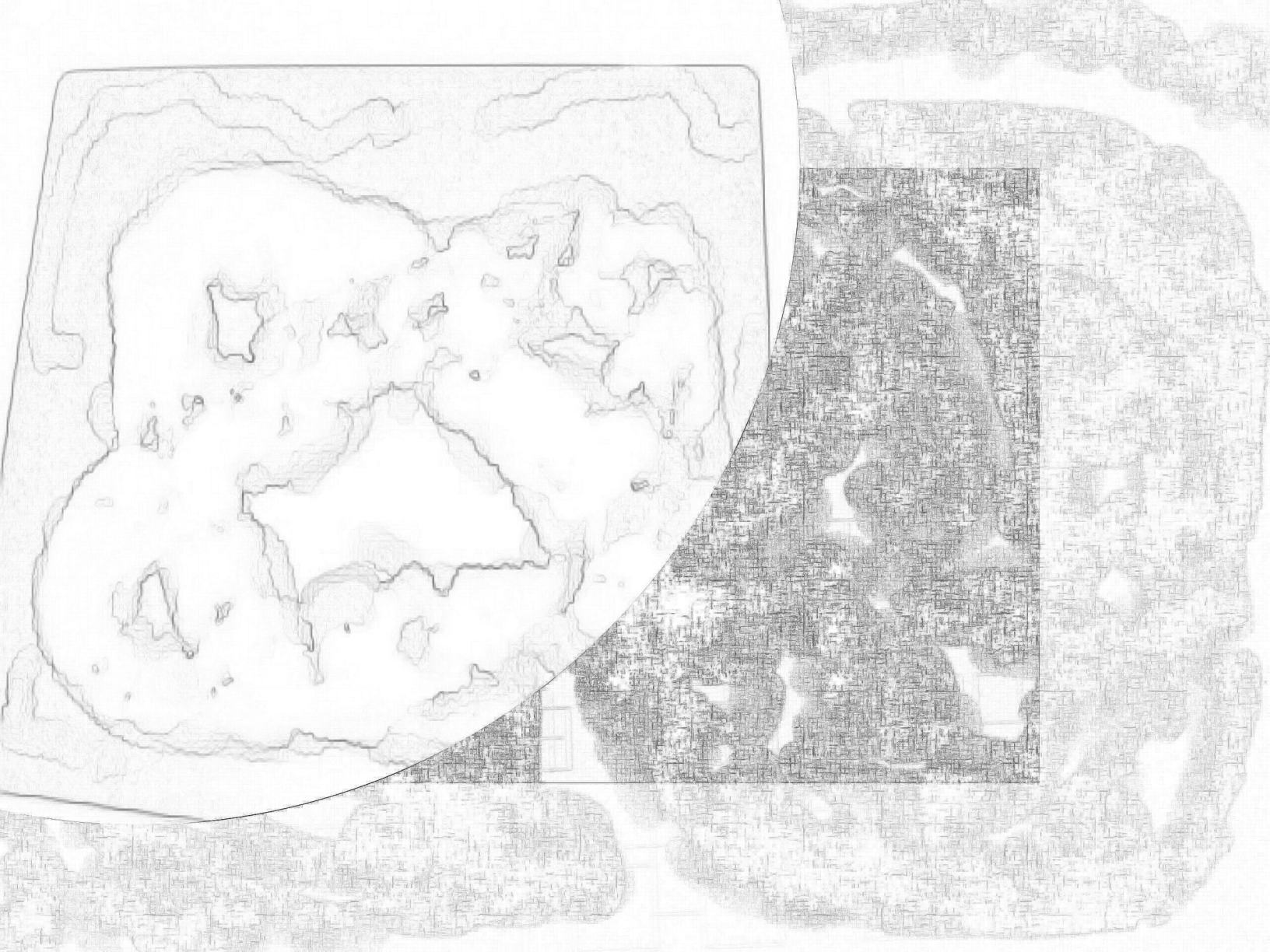




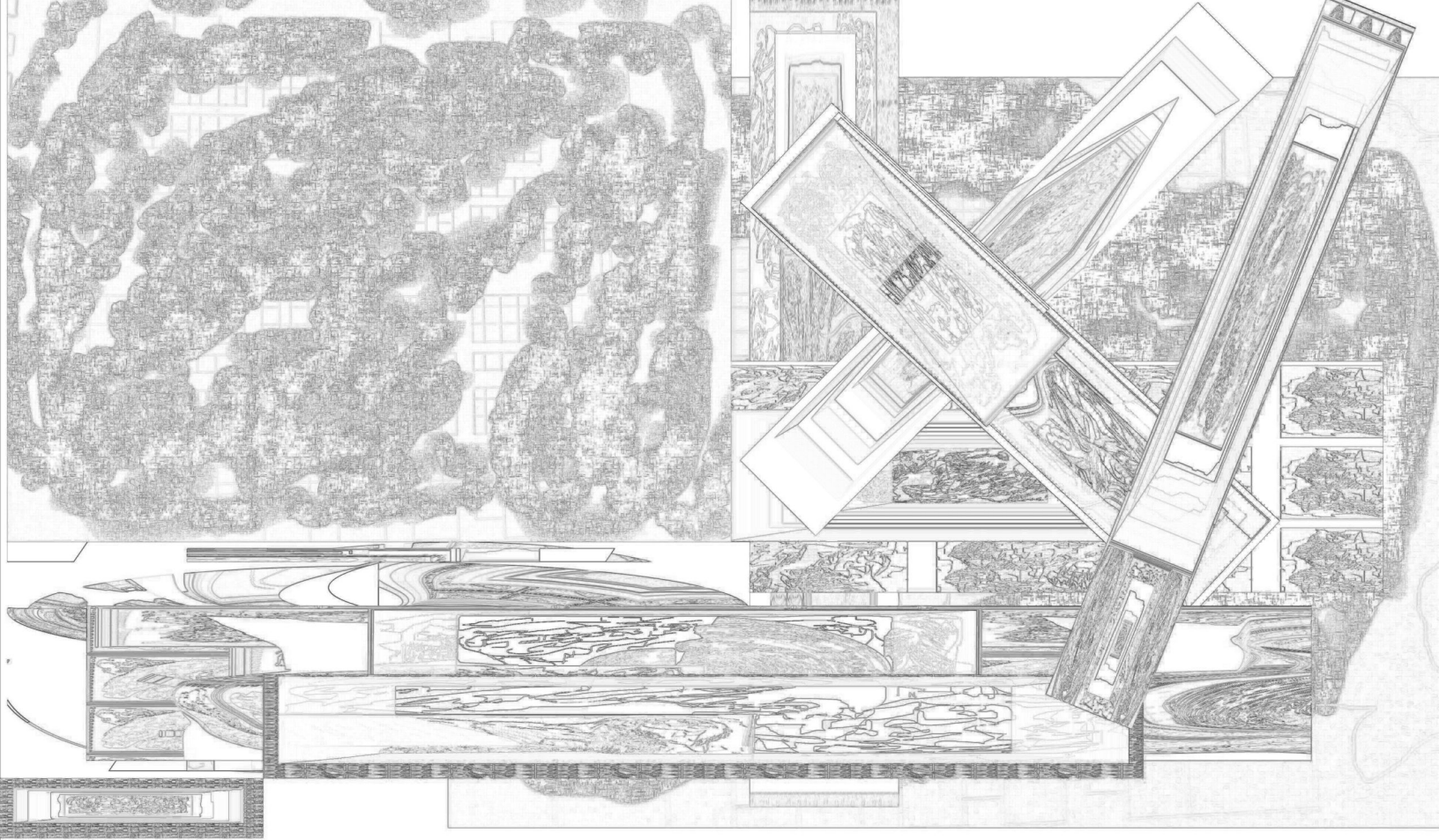


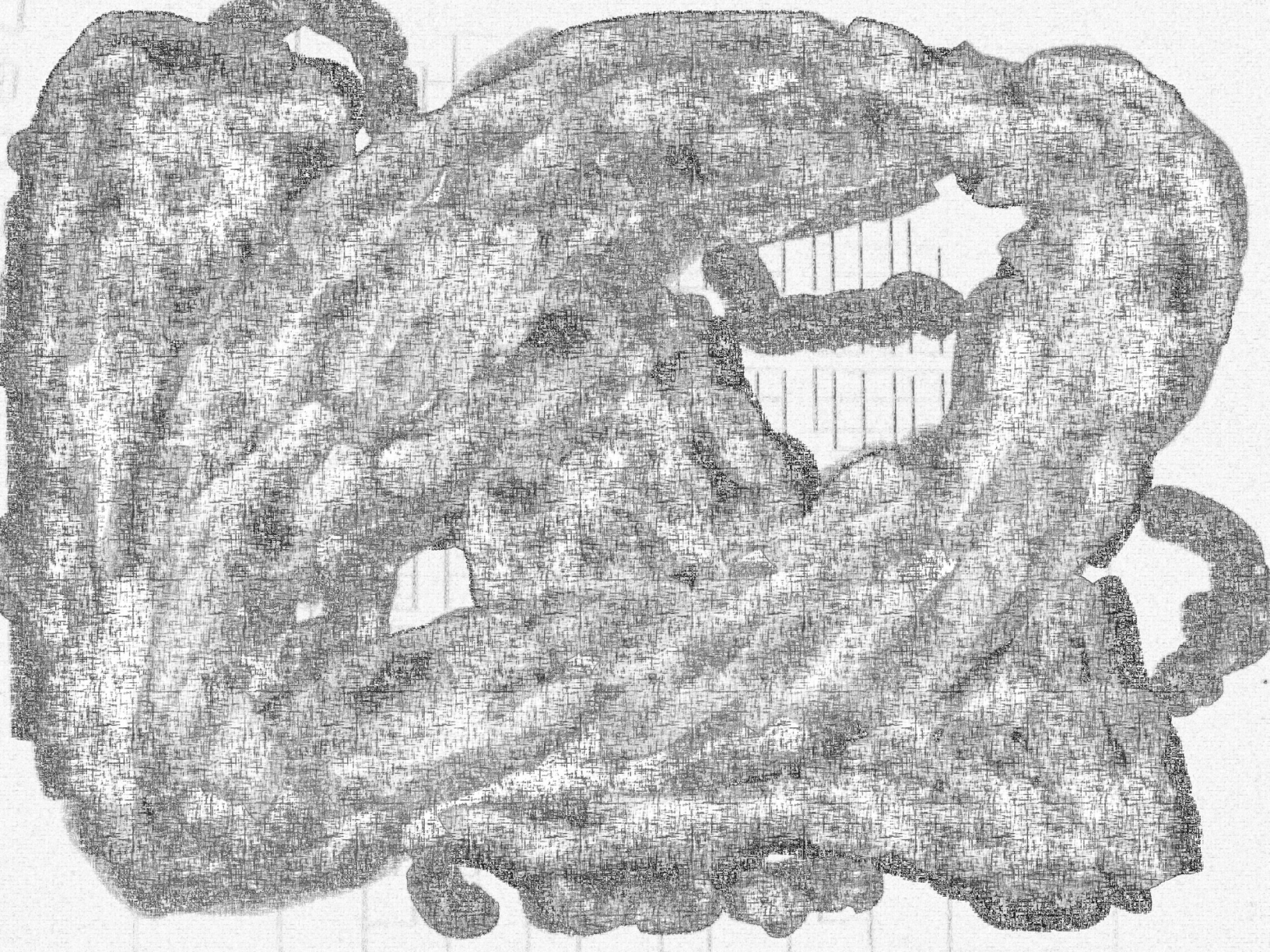


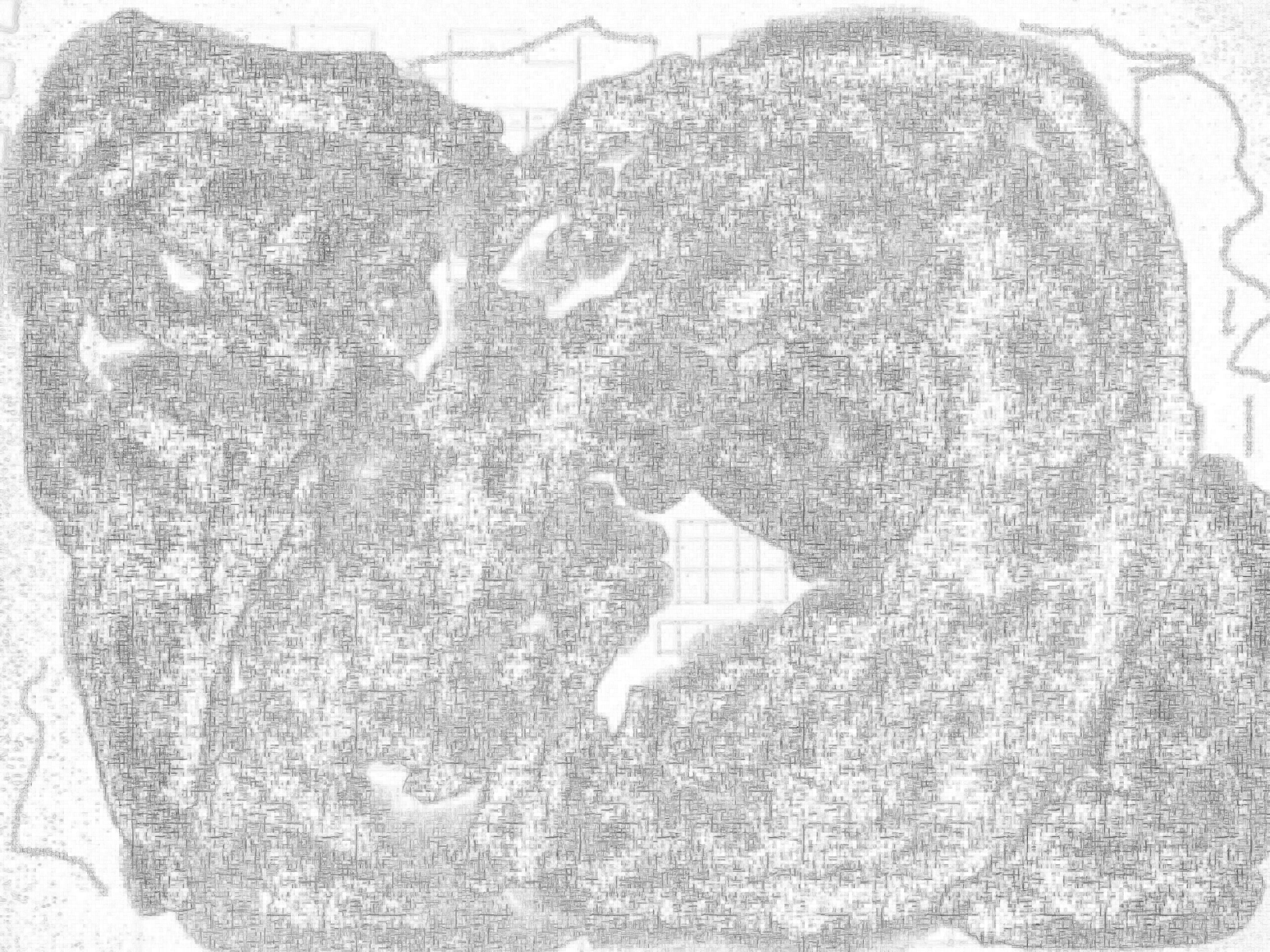


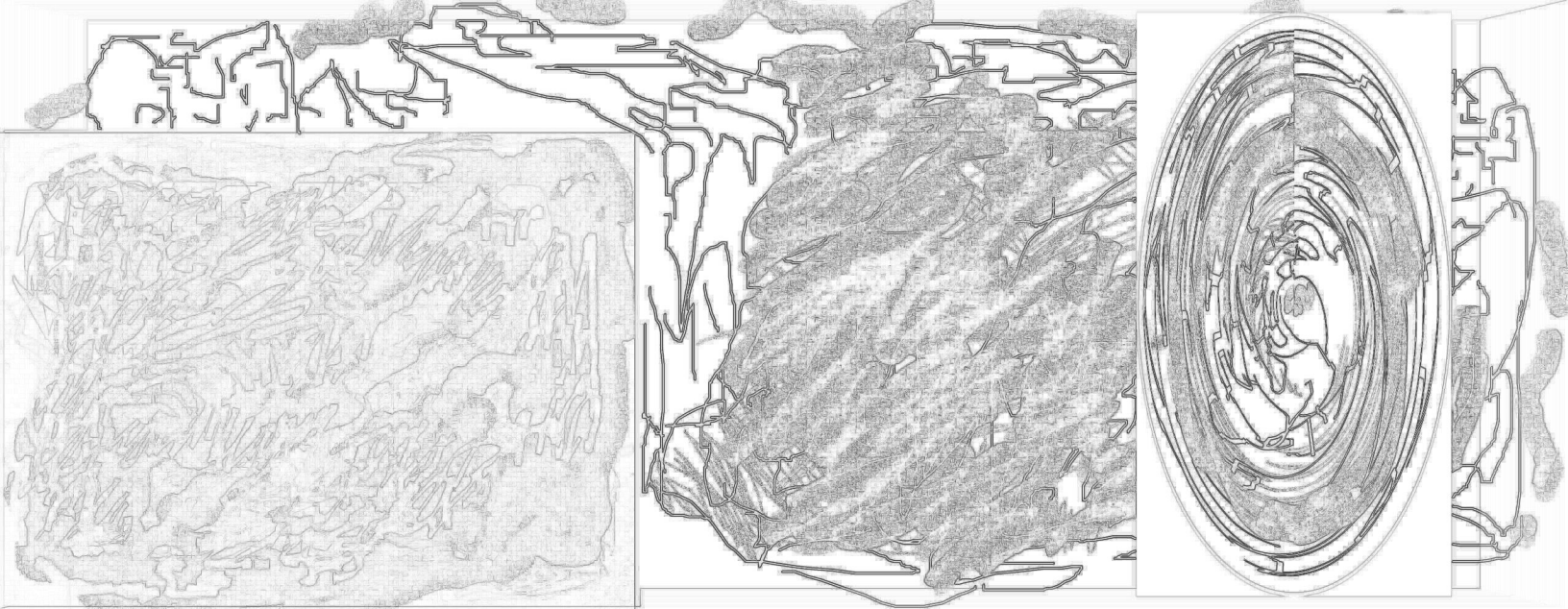






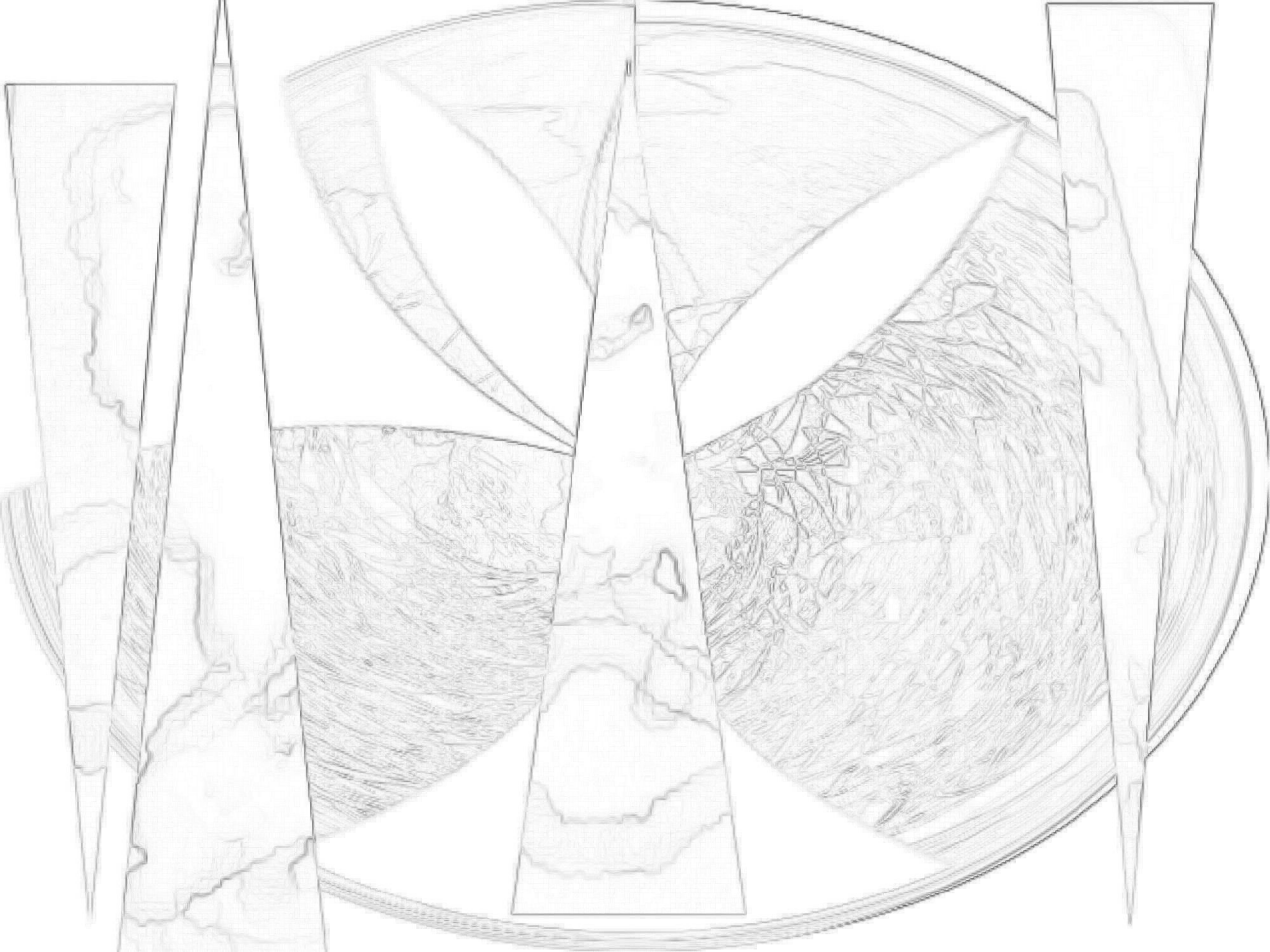


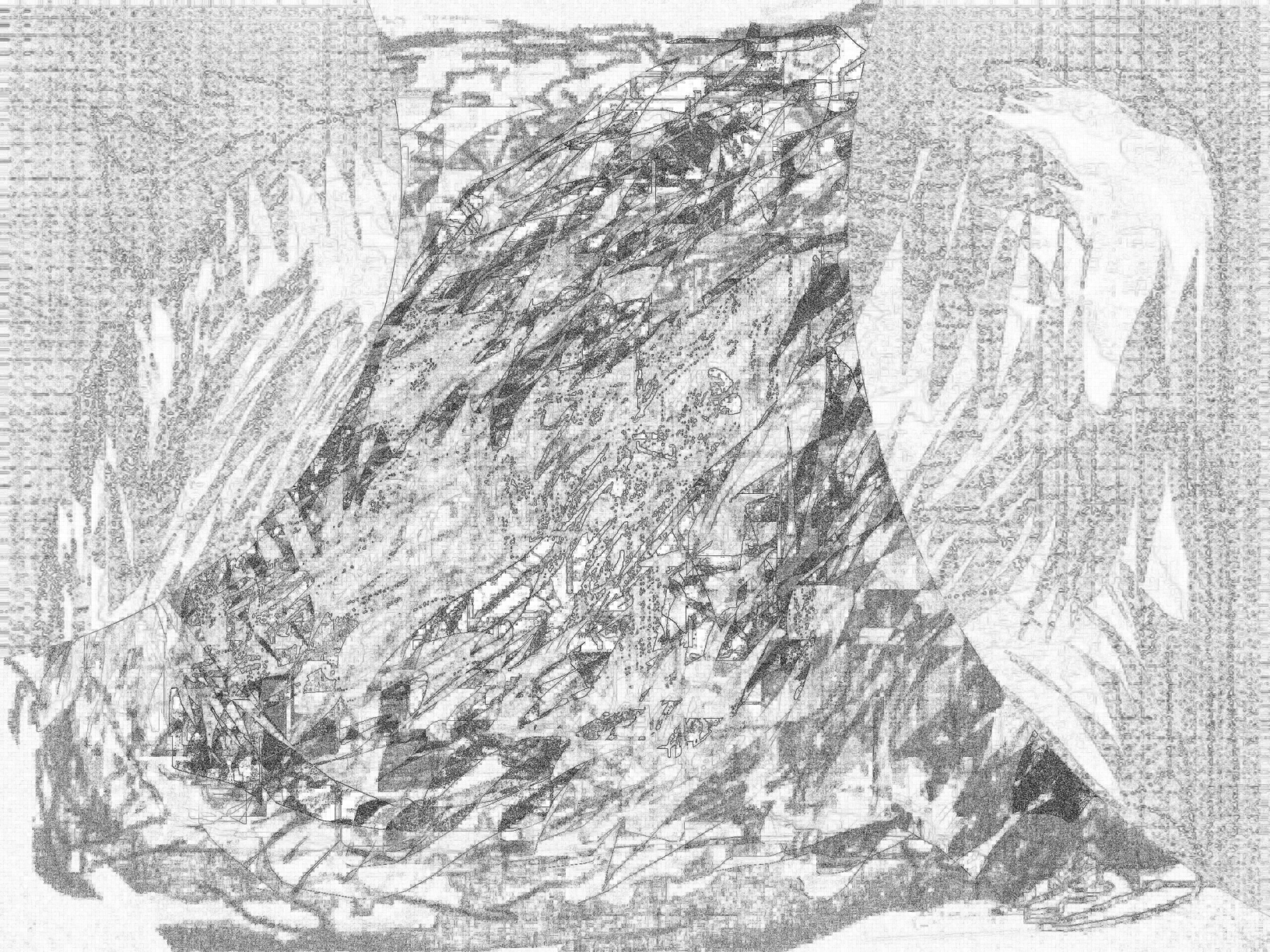






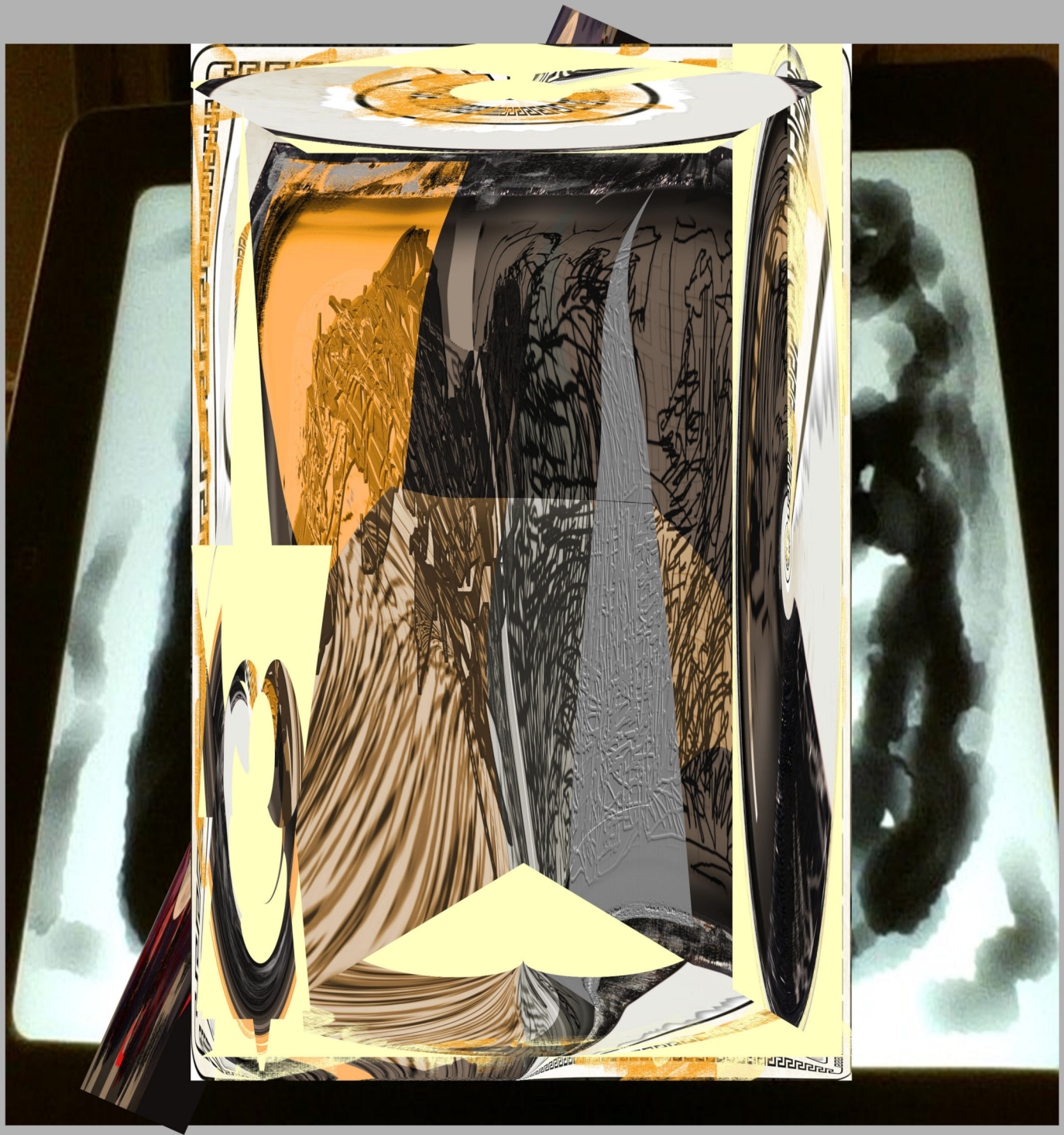






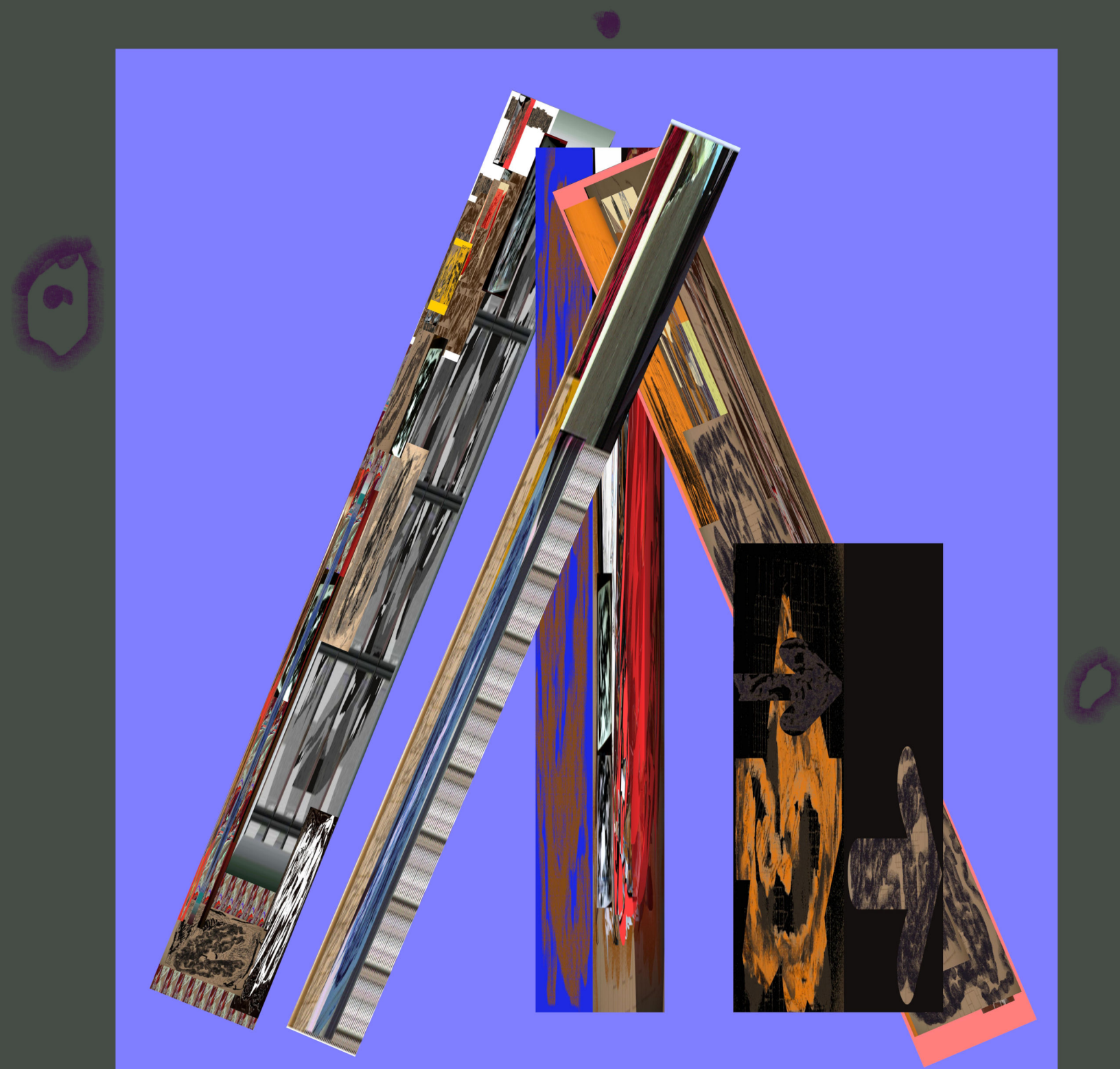


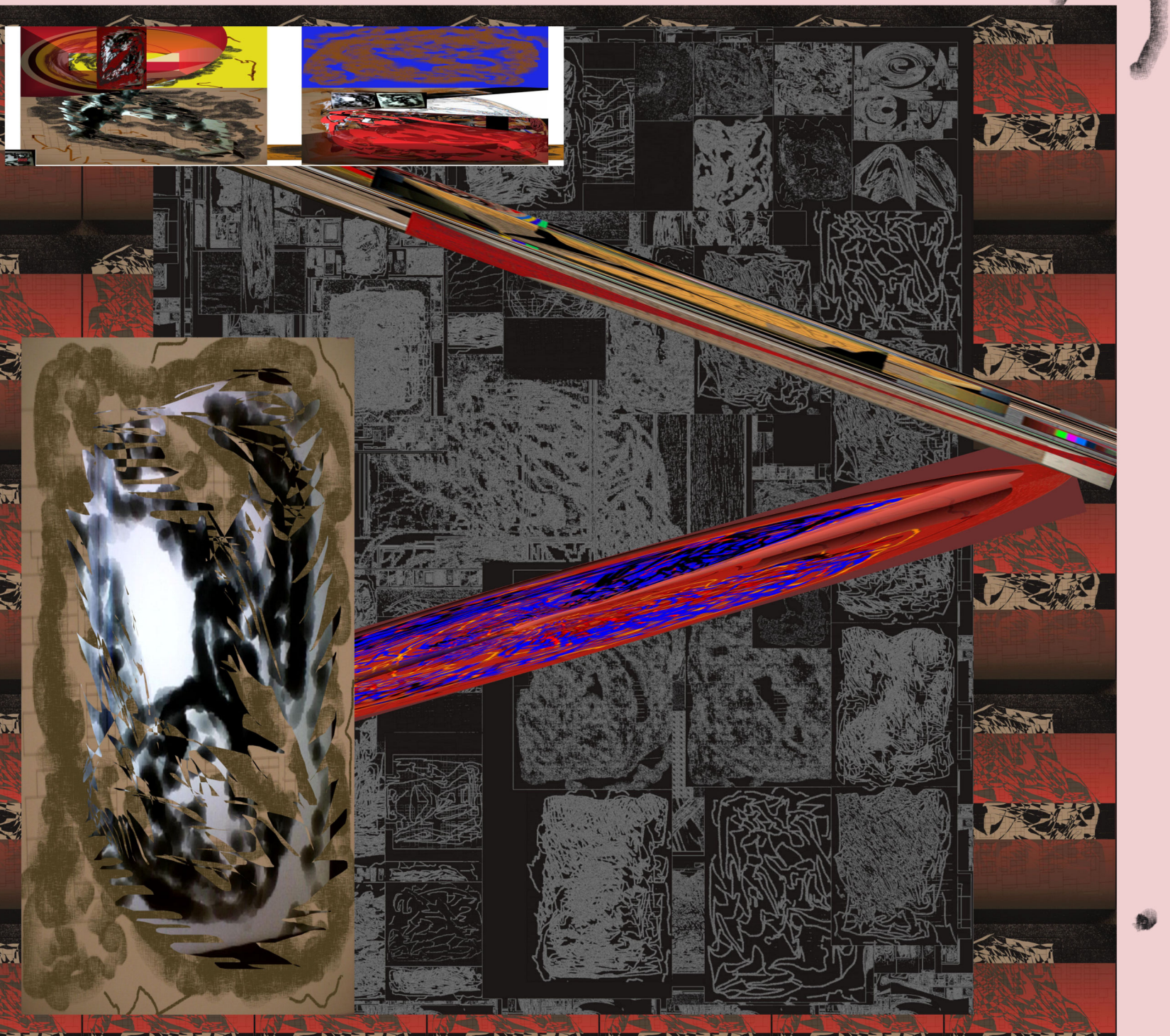


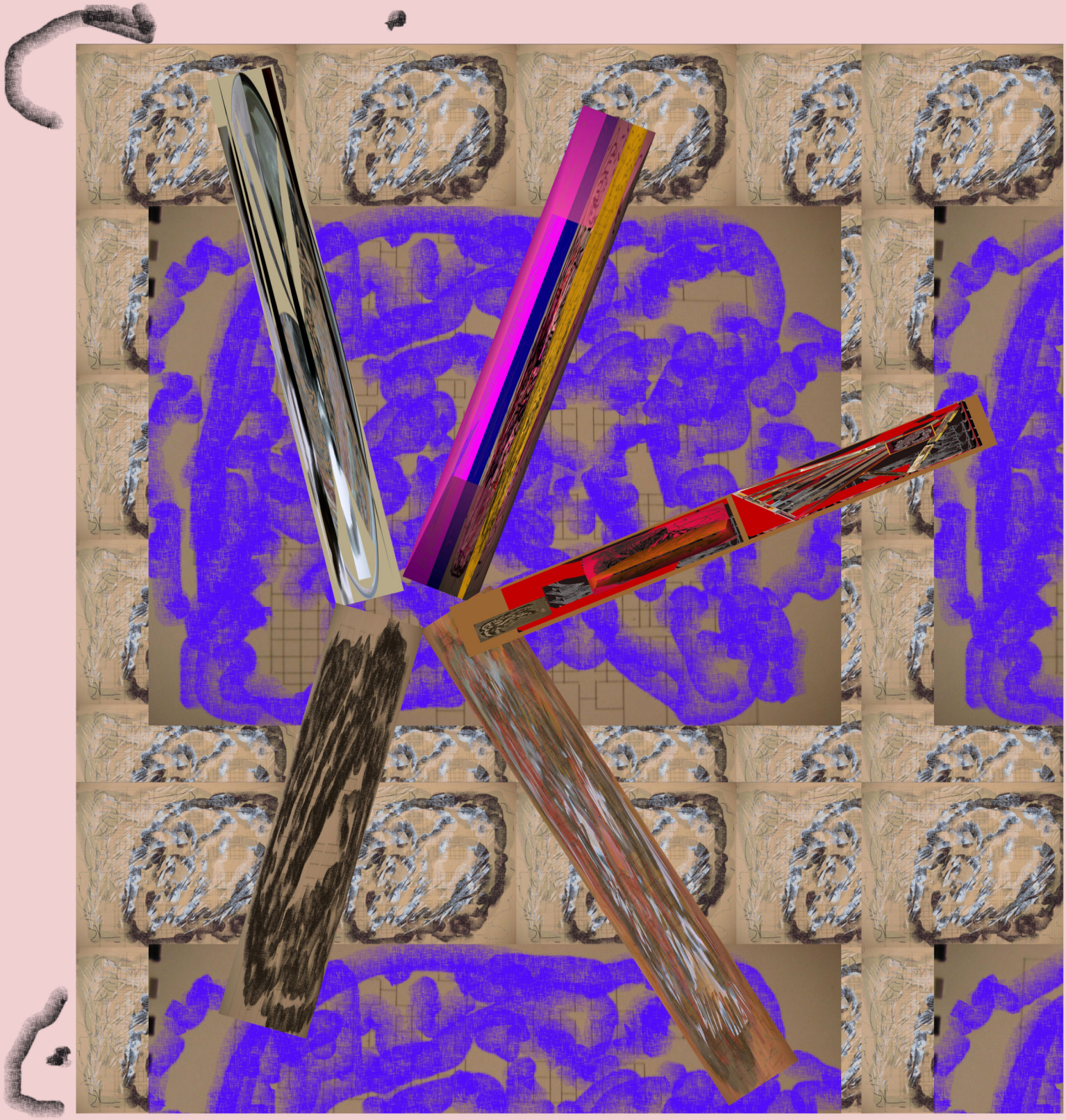






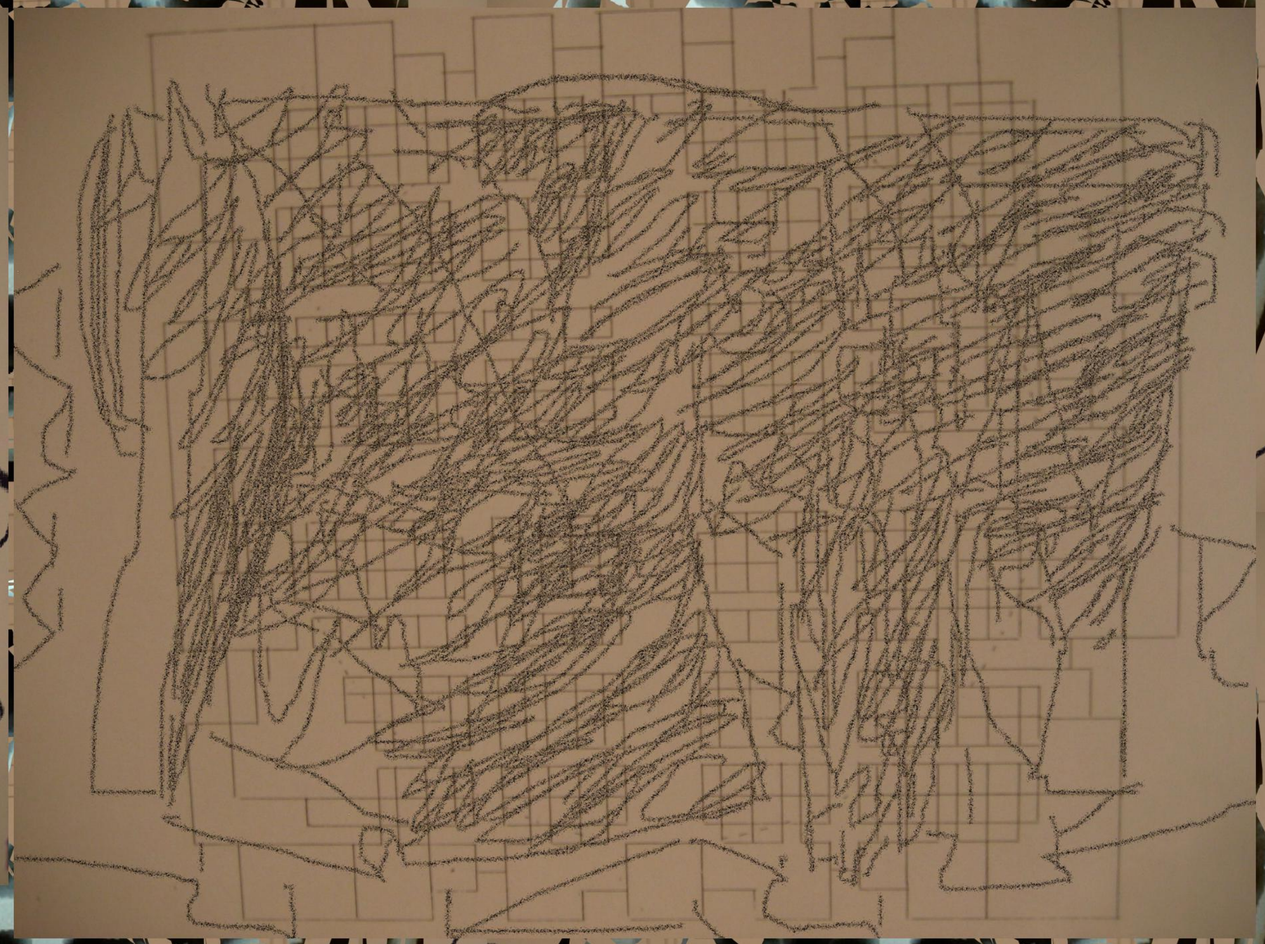








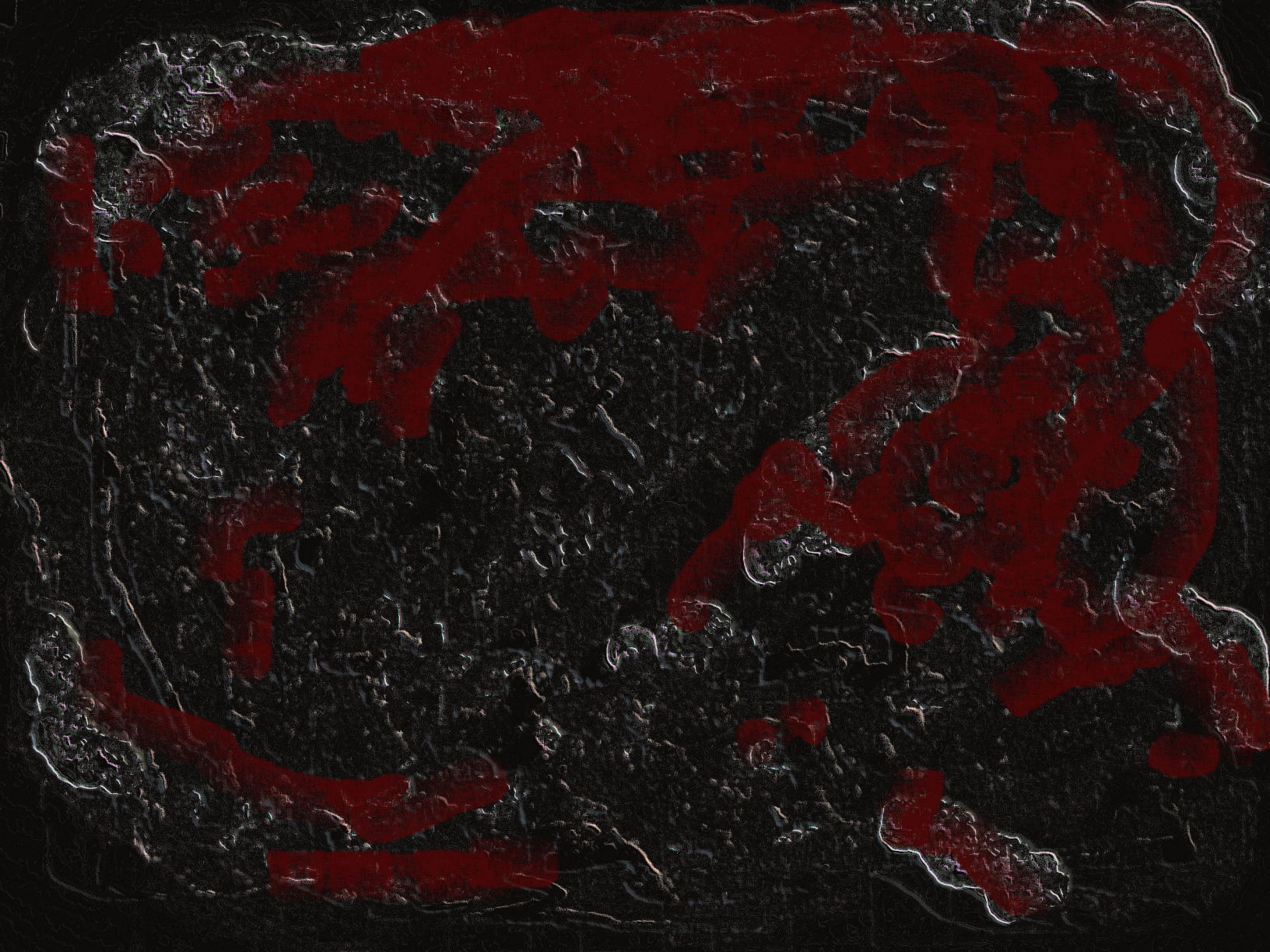


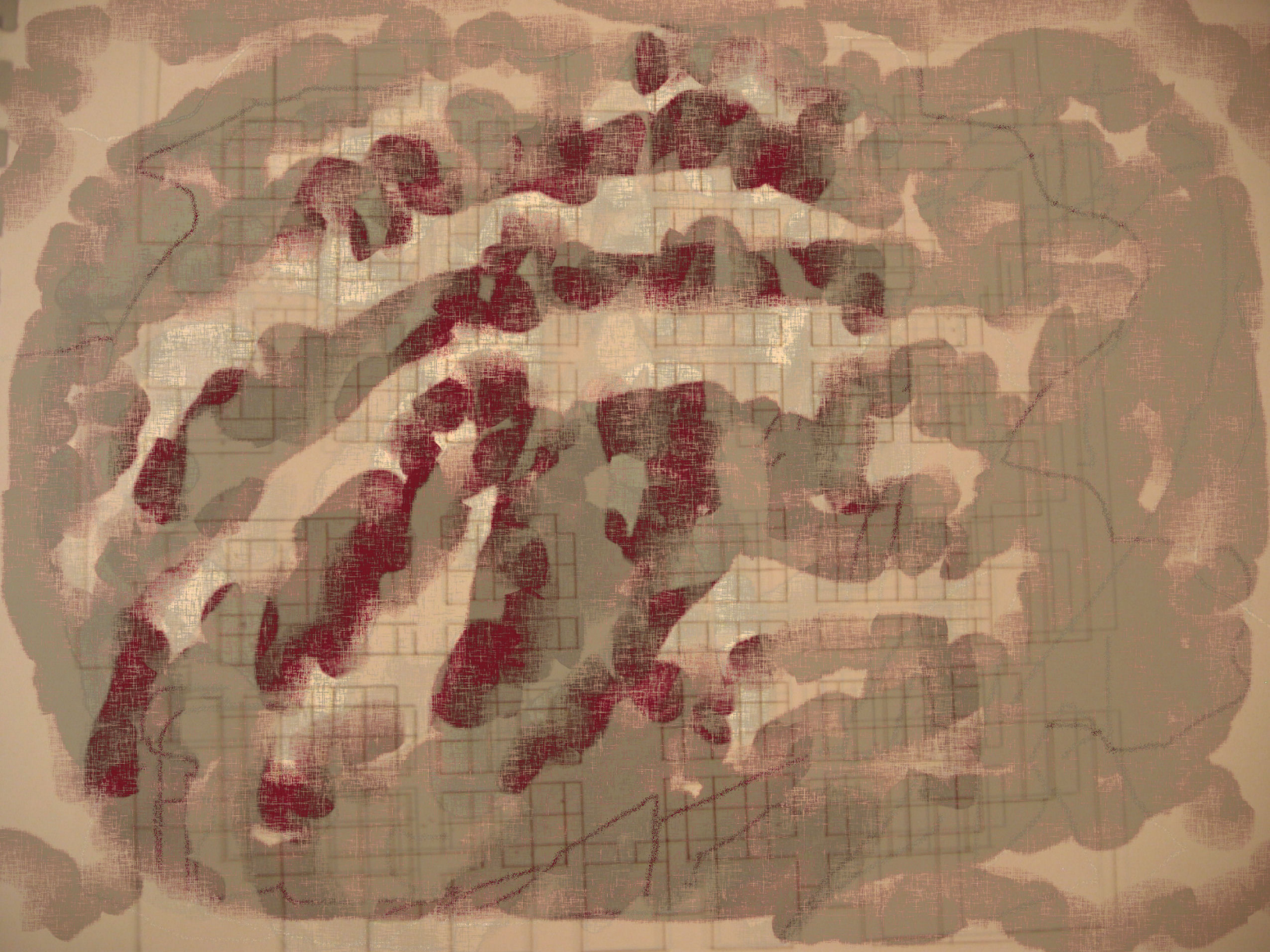


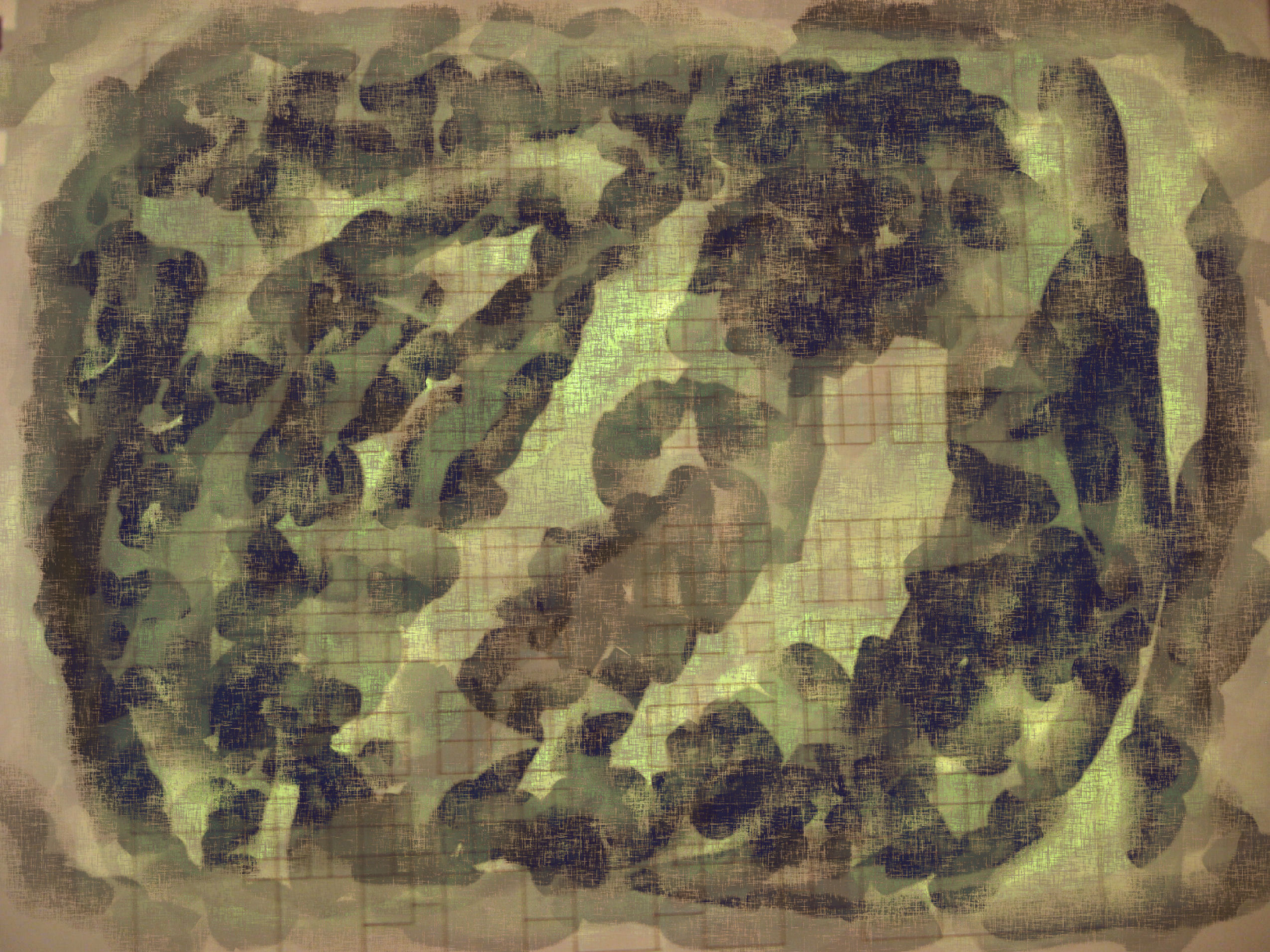






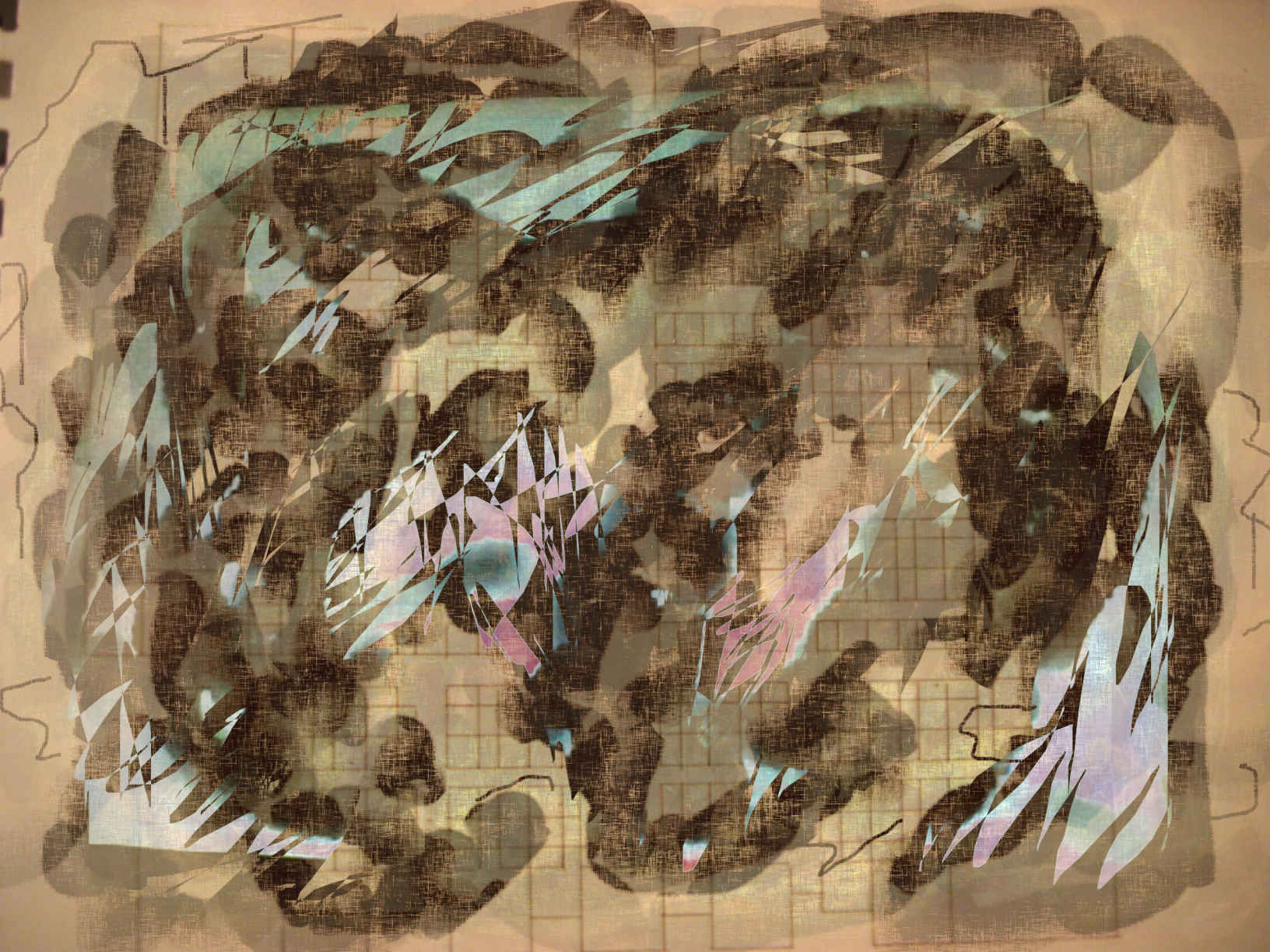




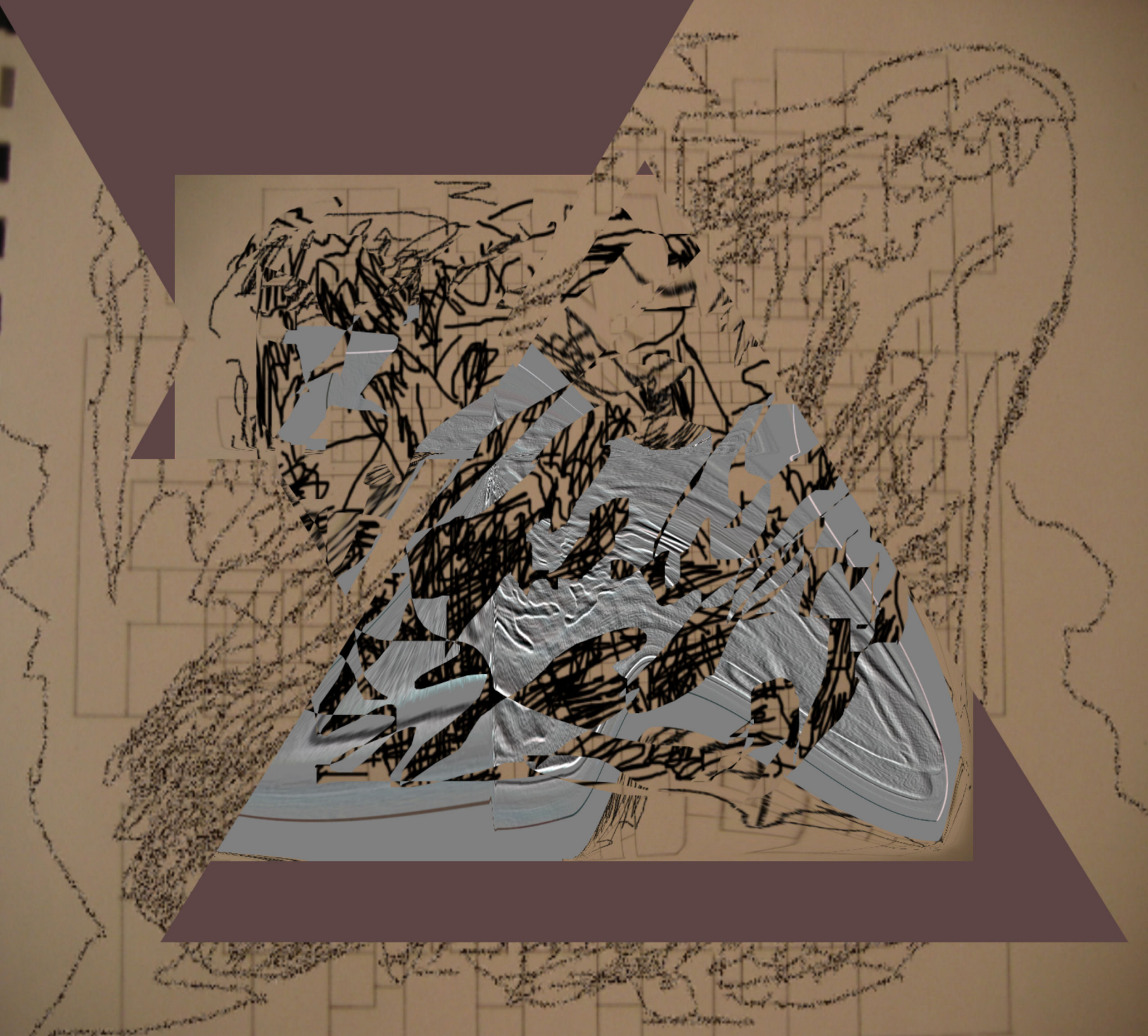






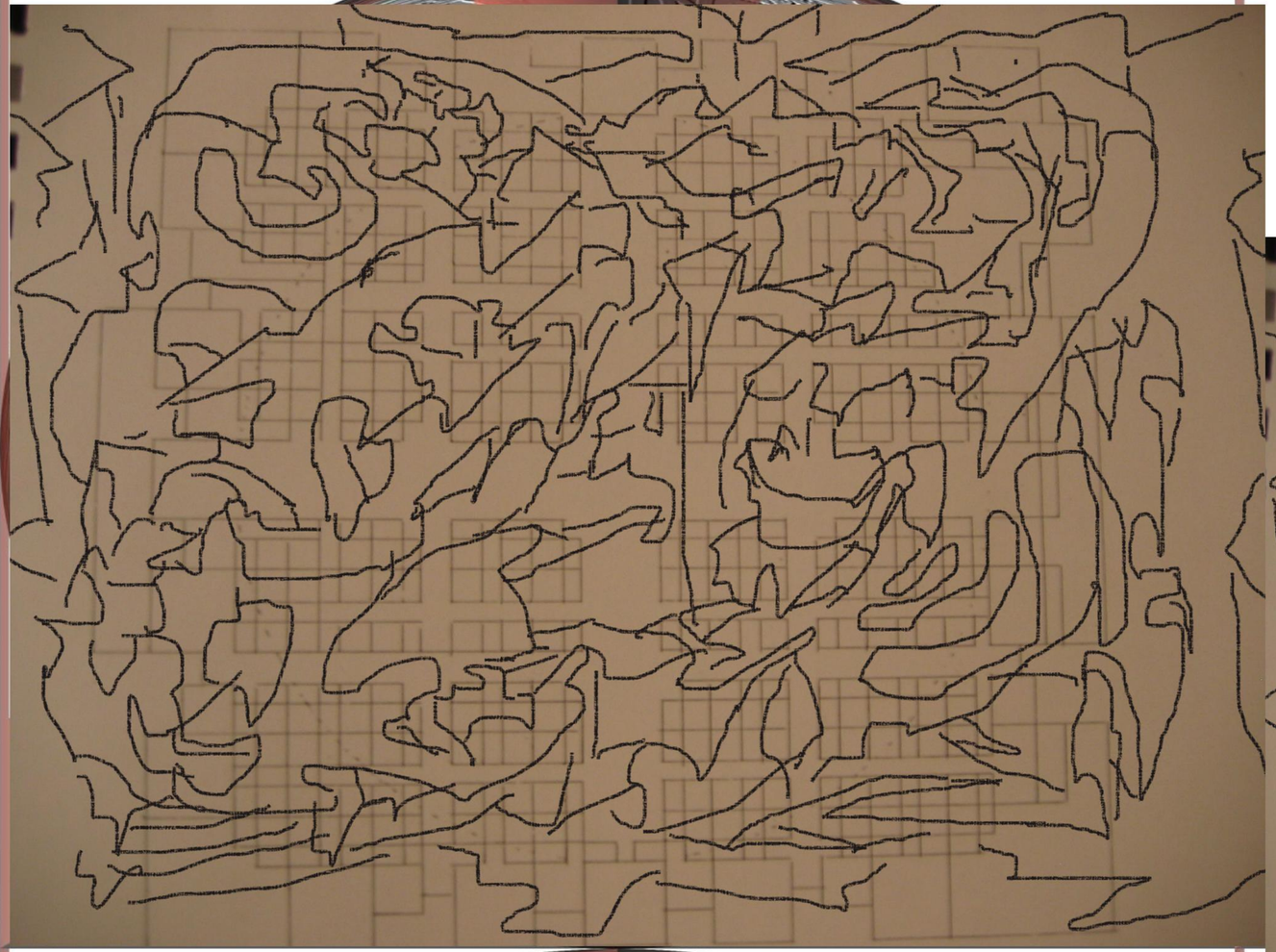


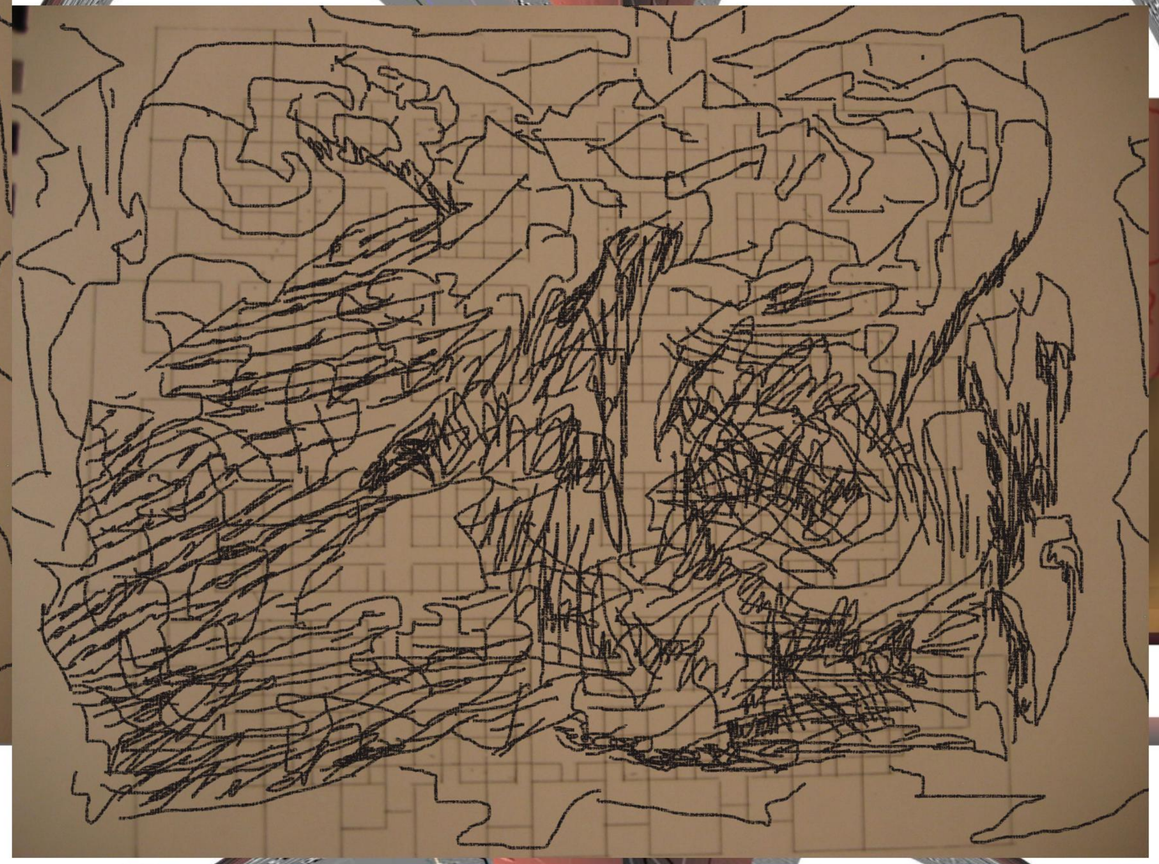


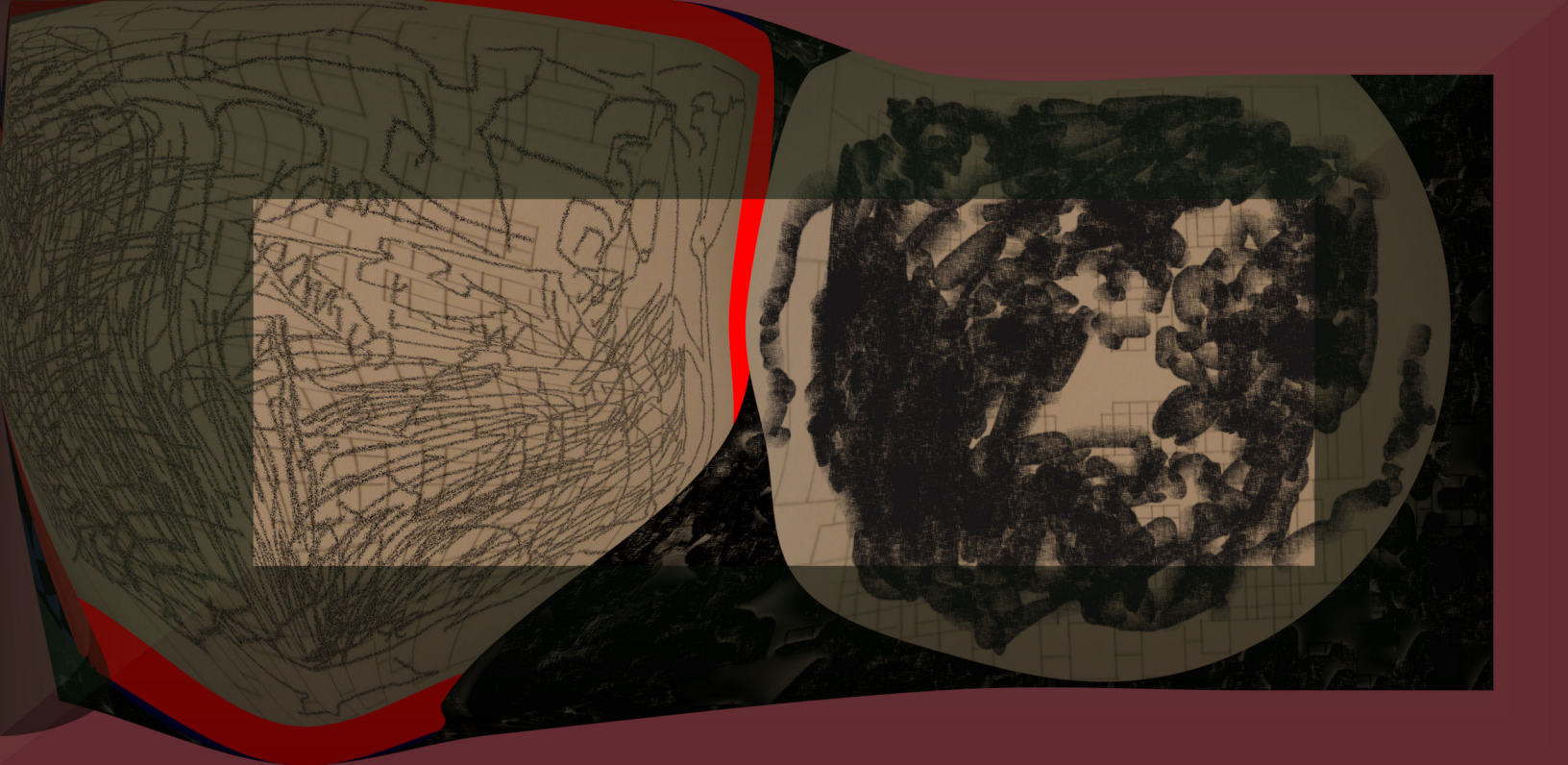


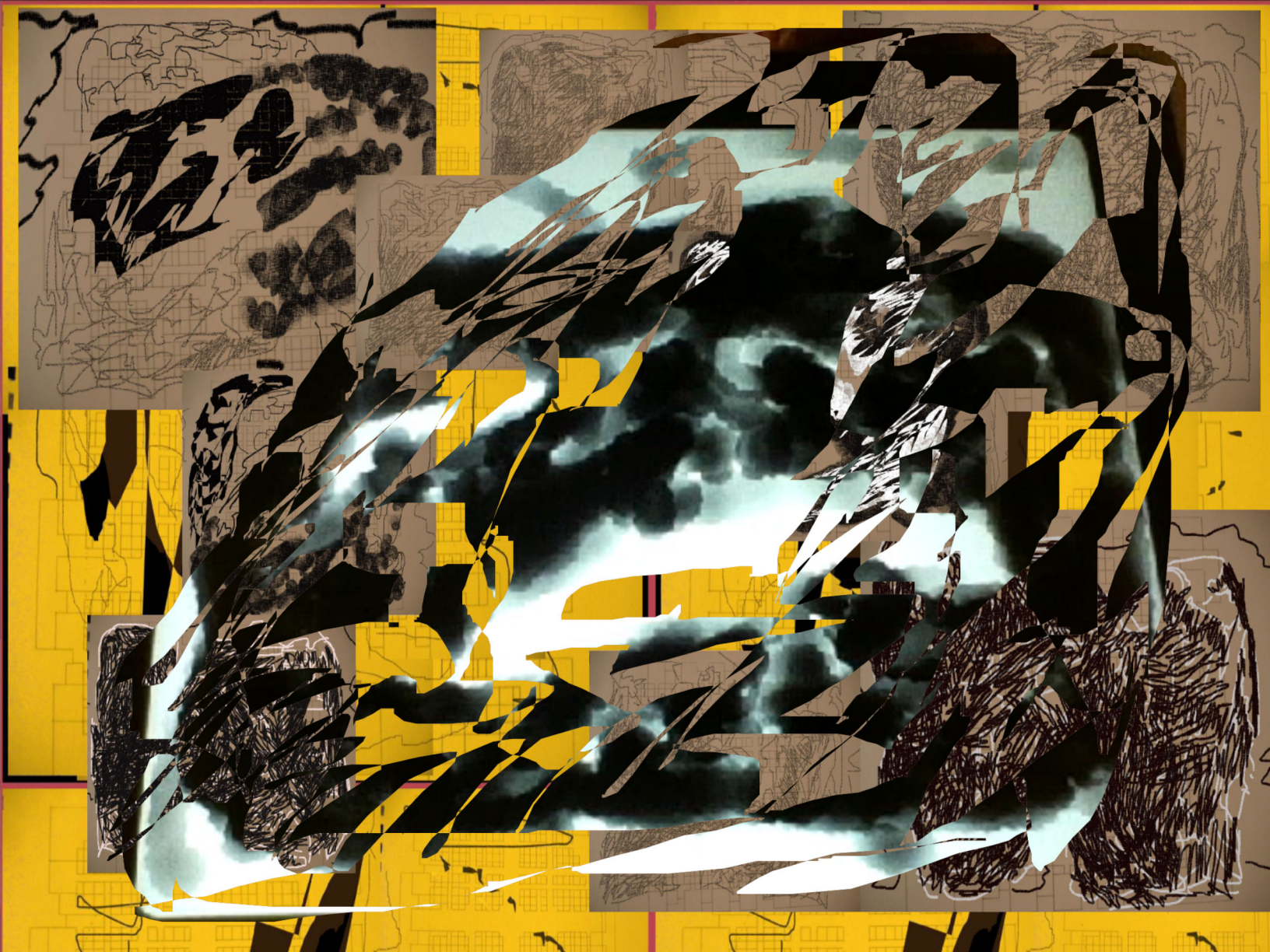


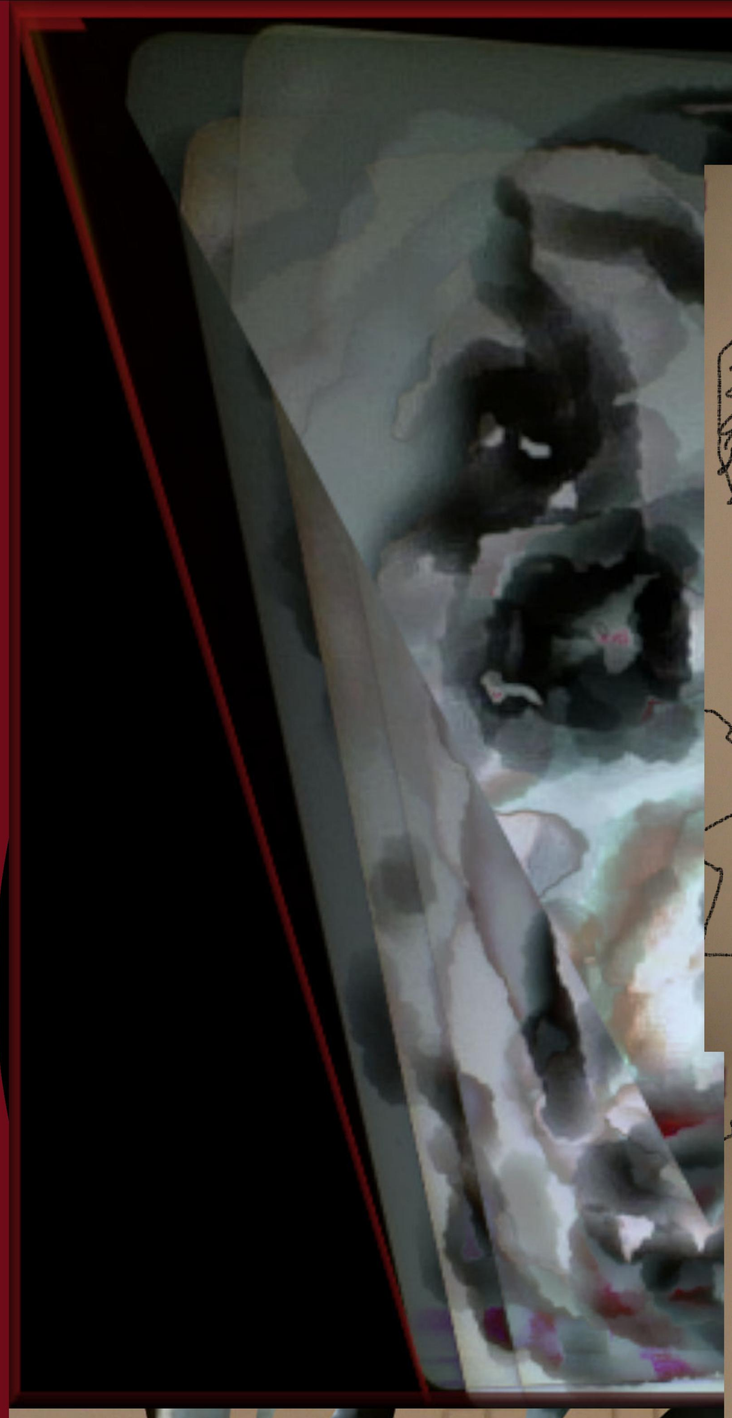


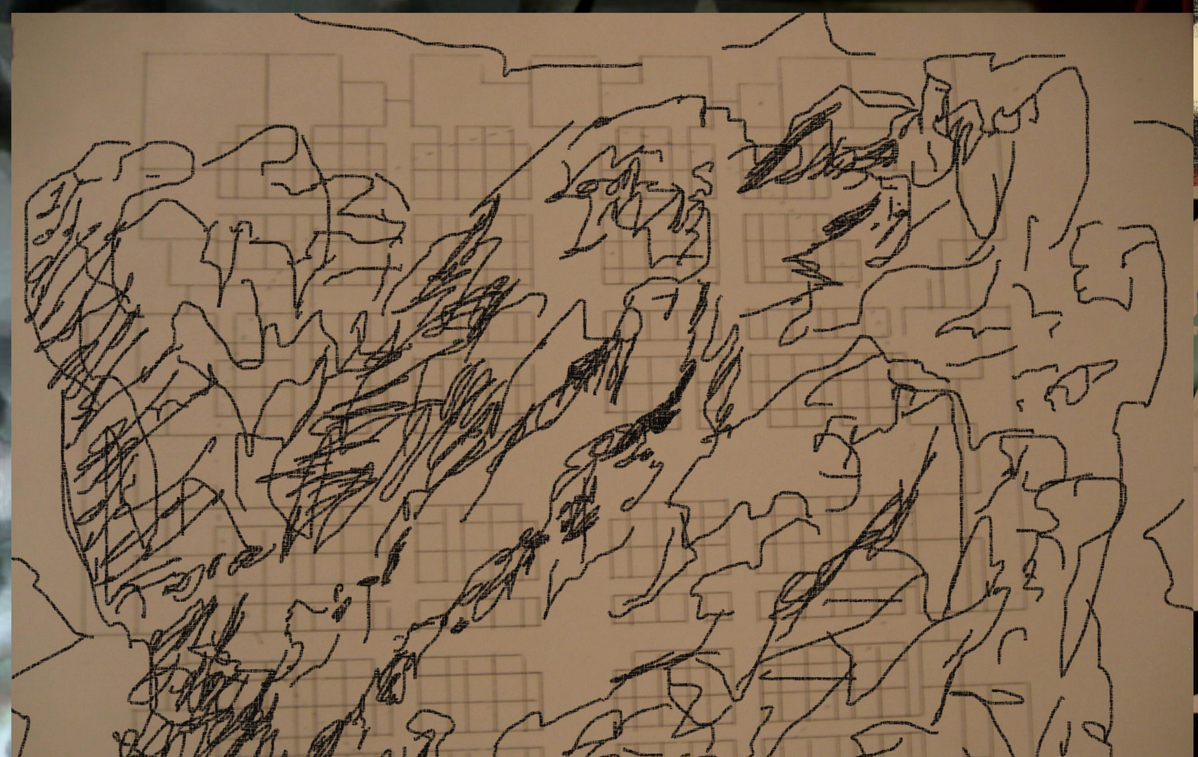








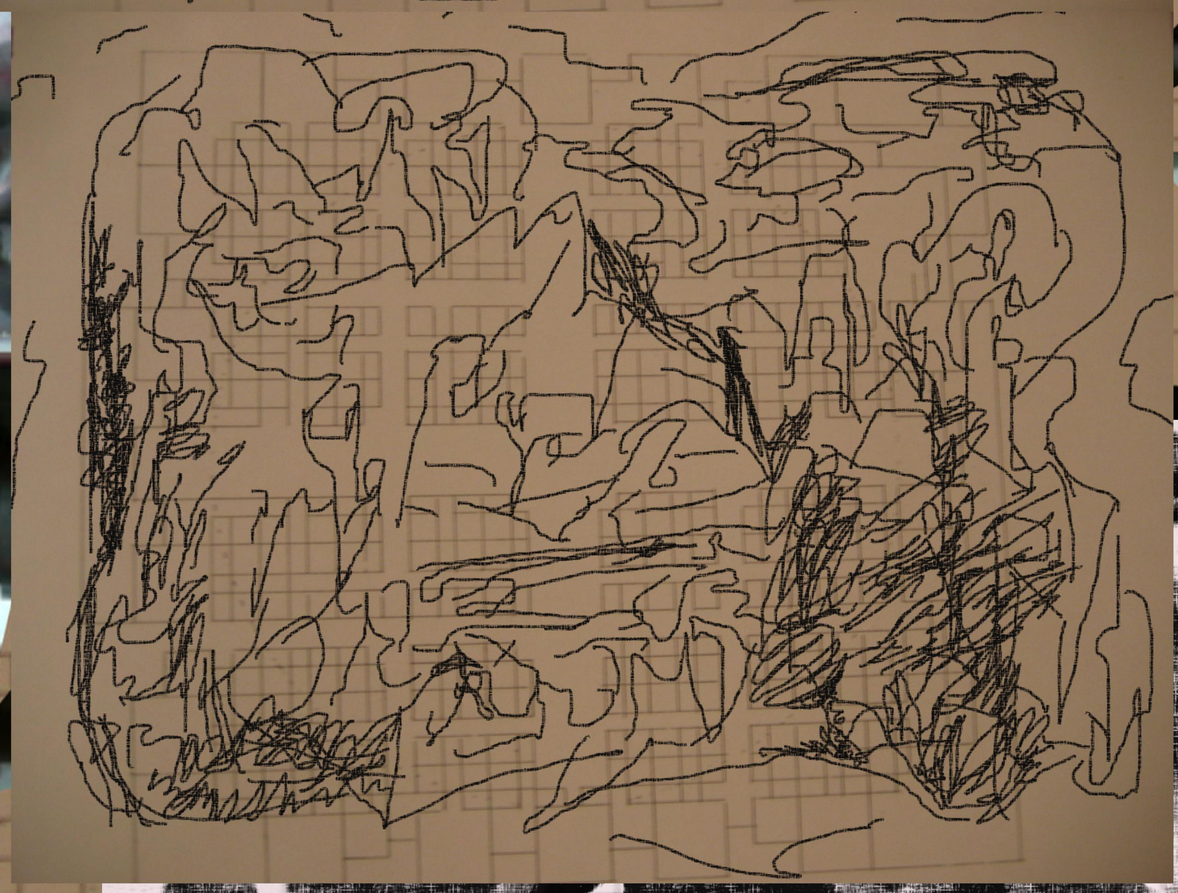




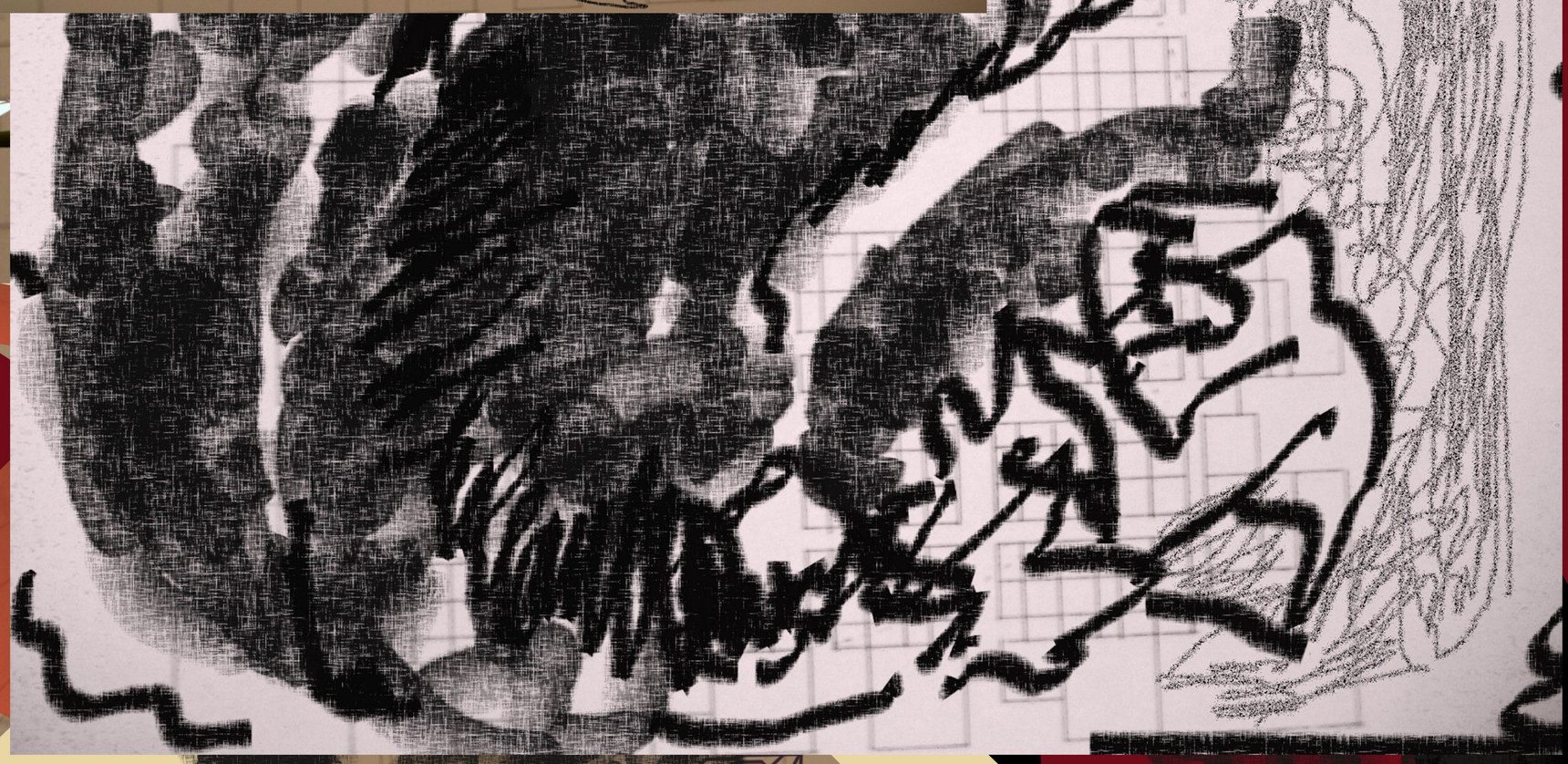




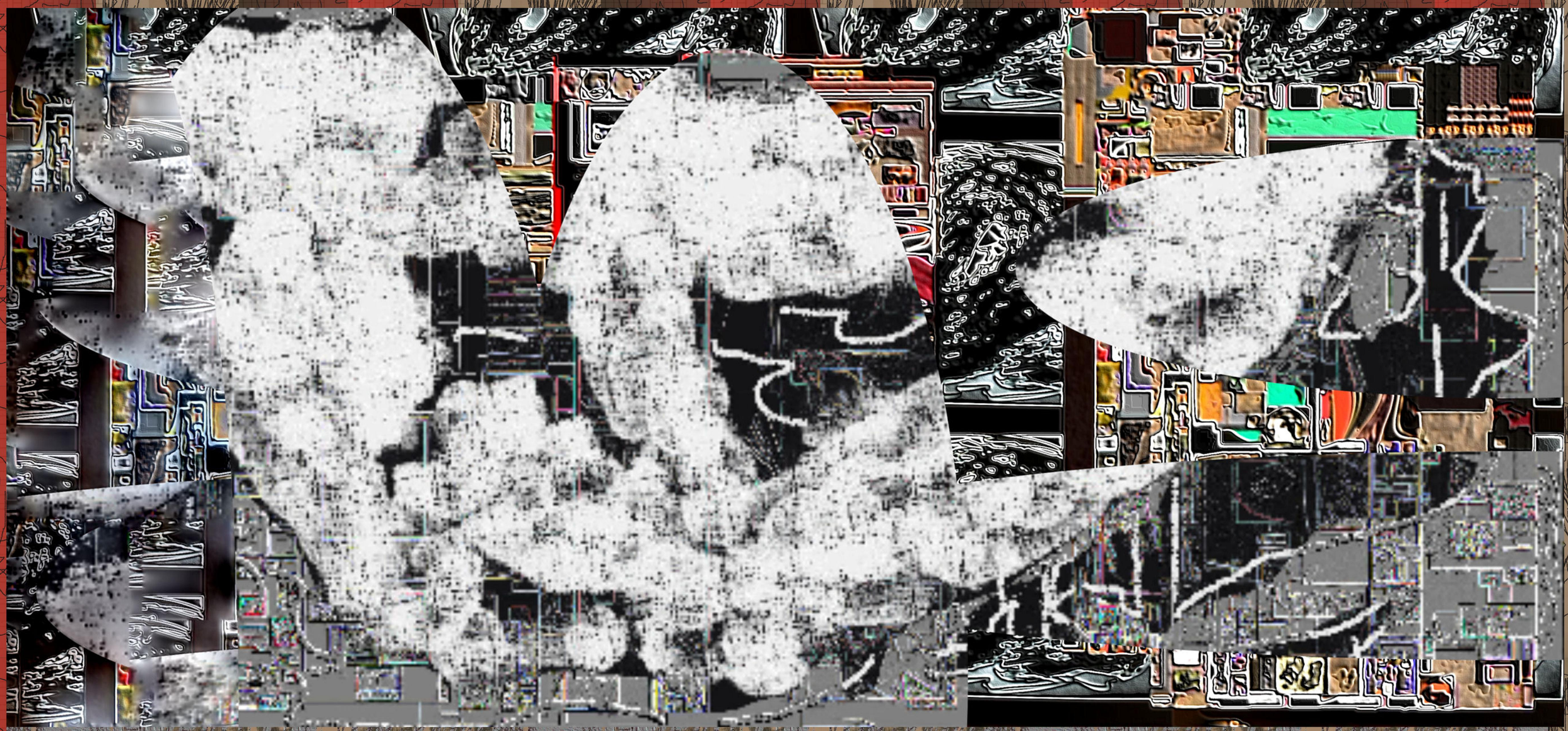




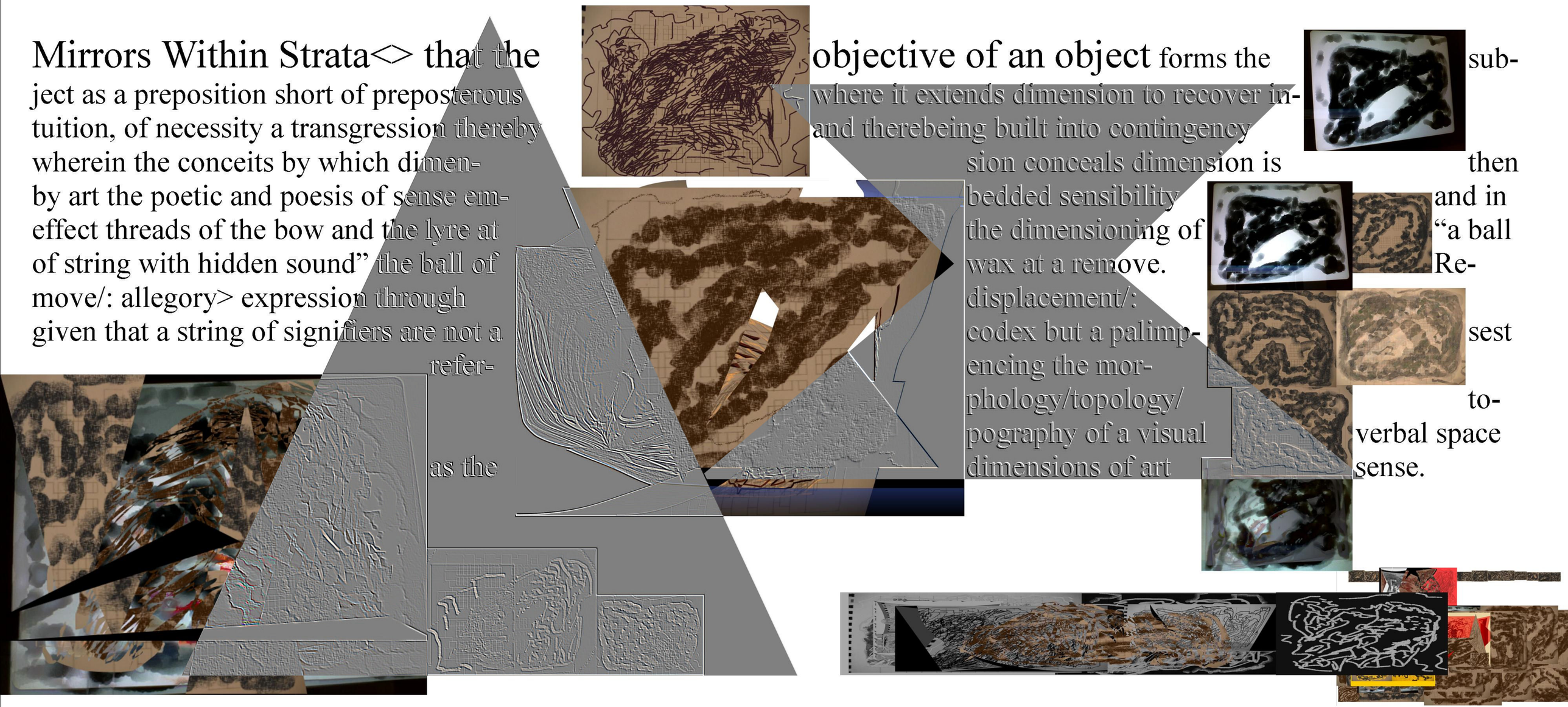


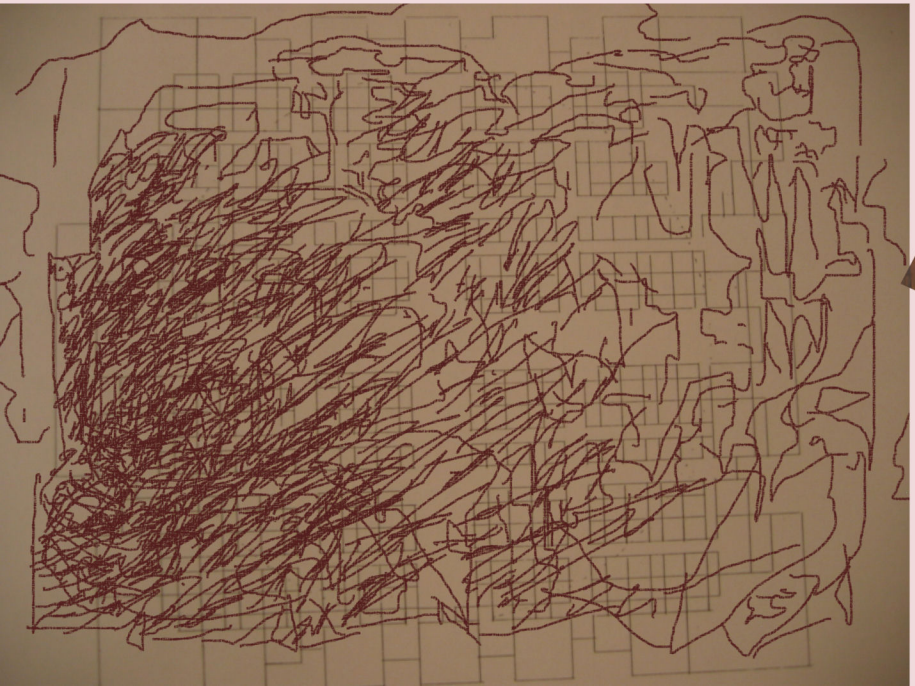






Mirrors Within Strata<> that the objective of an object forms the sub-
ject as a preposition short of preposterous where it extends dimension to recover in-
tuition, of necessity a transgression thereby and therebeing built into contingency then
wherein the conceits by which dimen- sion conceals dimension is and in
by art the poetic and poesis of sense em- bedded sensibility “a ball
effect threads of the bow and the lyre at the dimensioning of Re-
of string with hidden sound” the ball of wax at a remove. sest
move/: allegory> expression through displacement/: to-
given that a string of signifiers are not a codex but a palimp- verbal space
refer- encing the mor- sense.
phology/topology/
pography of a visual
as the dimensions of art



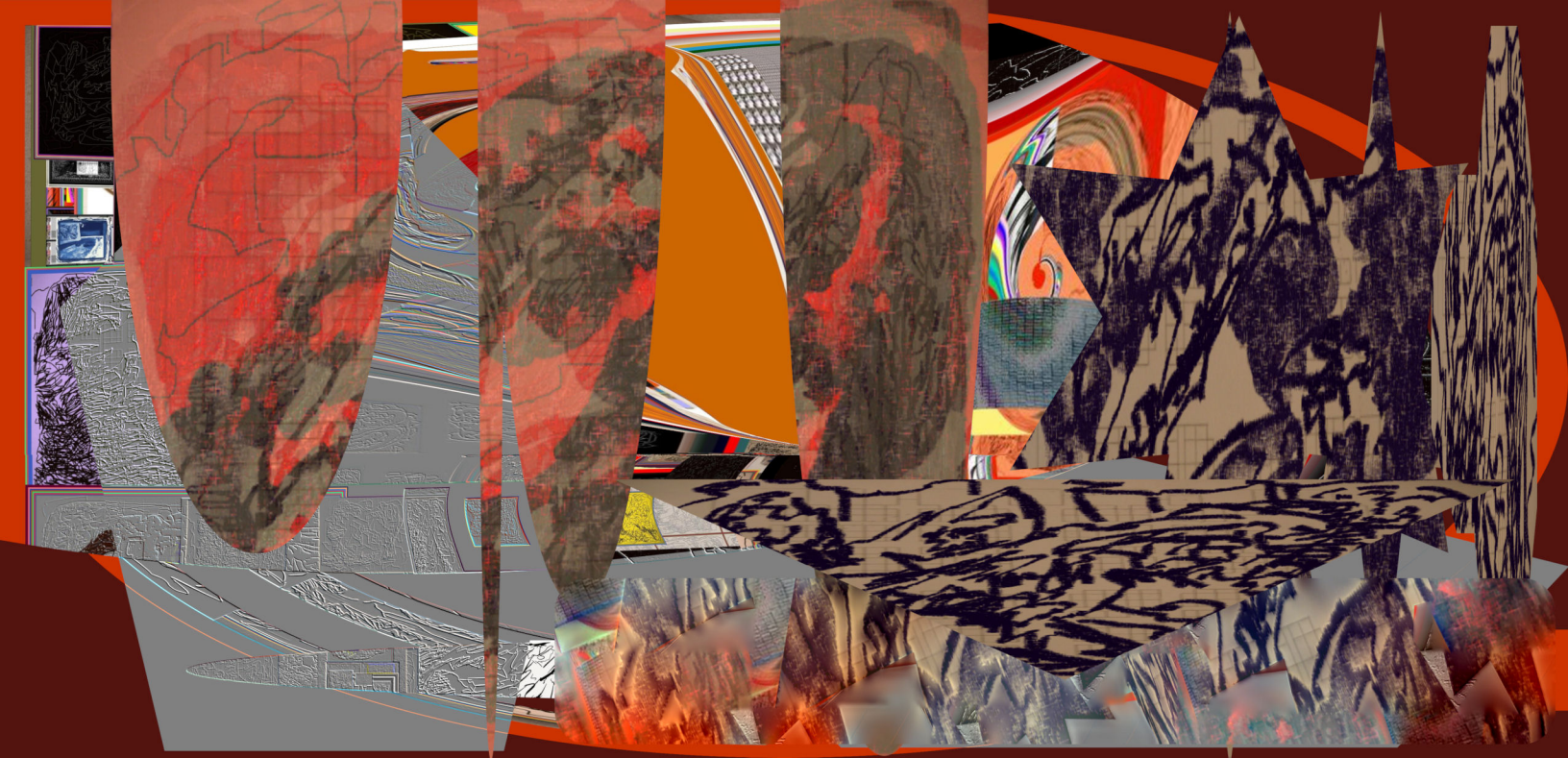


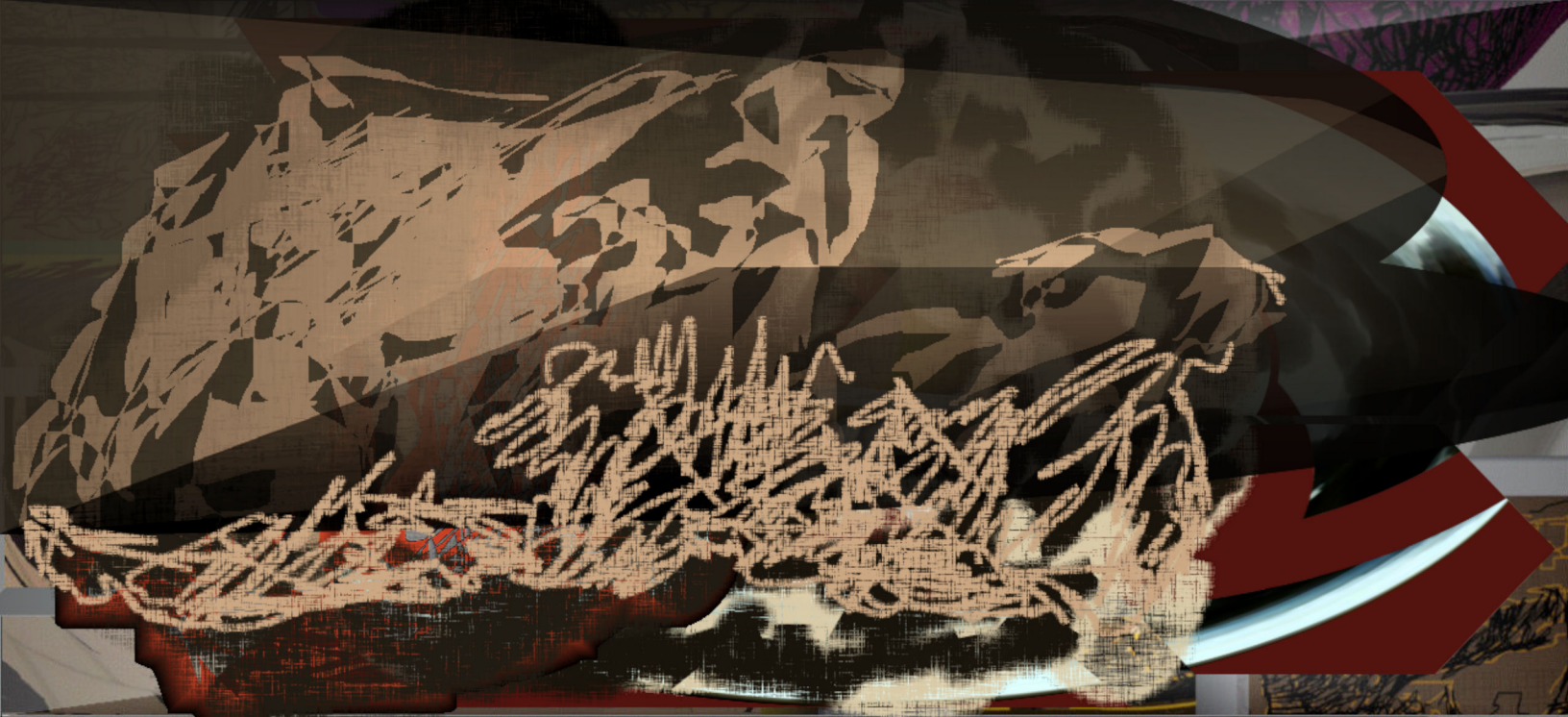










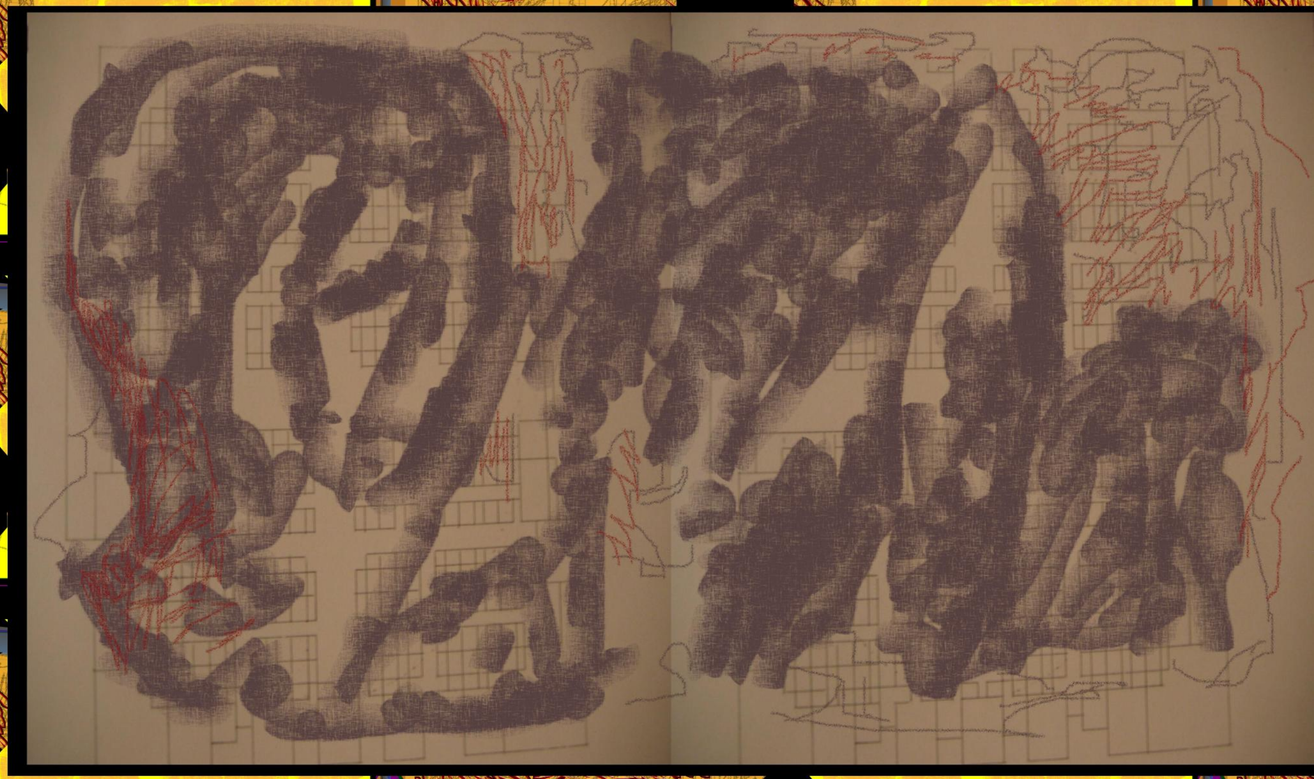




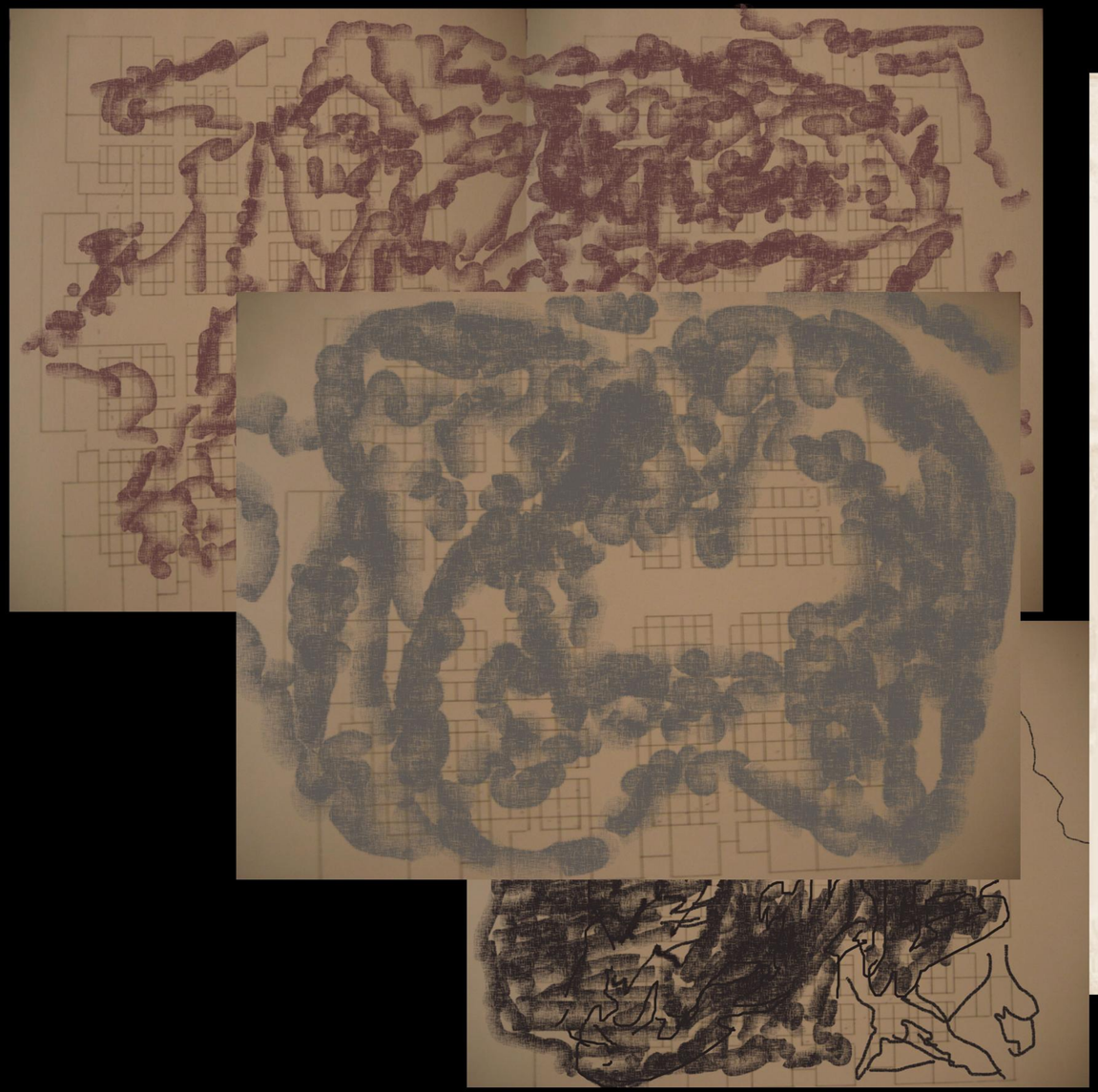




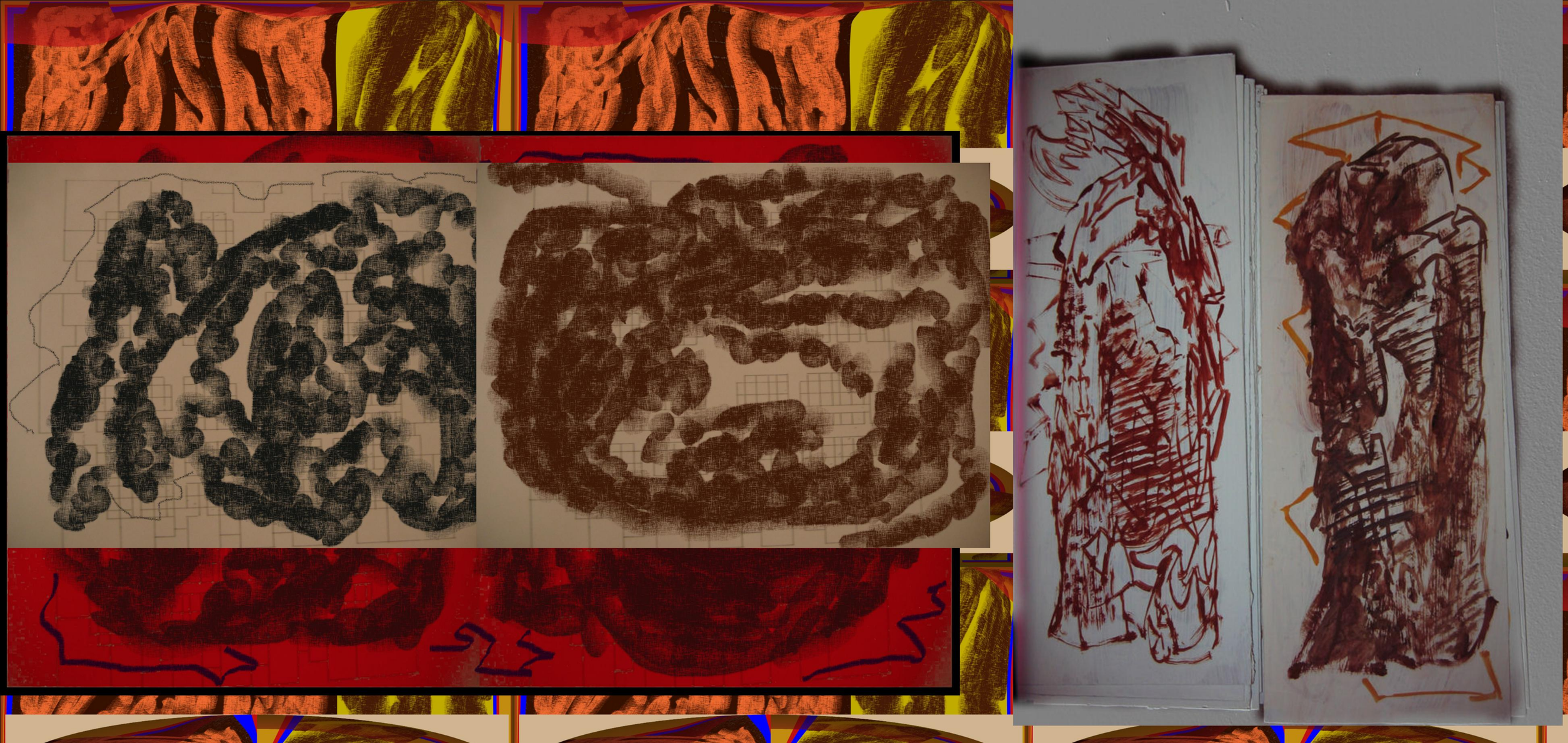




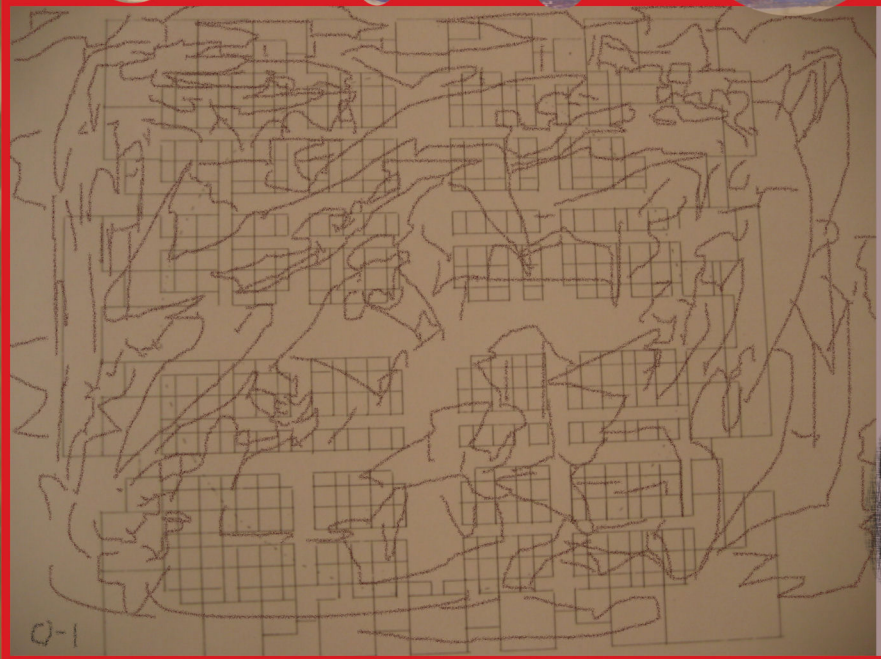


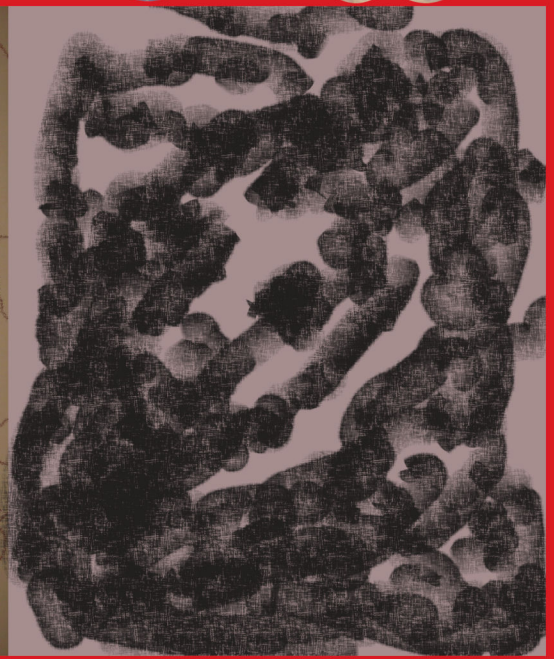




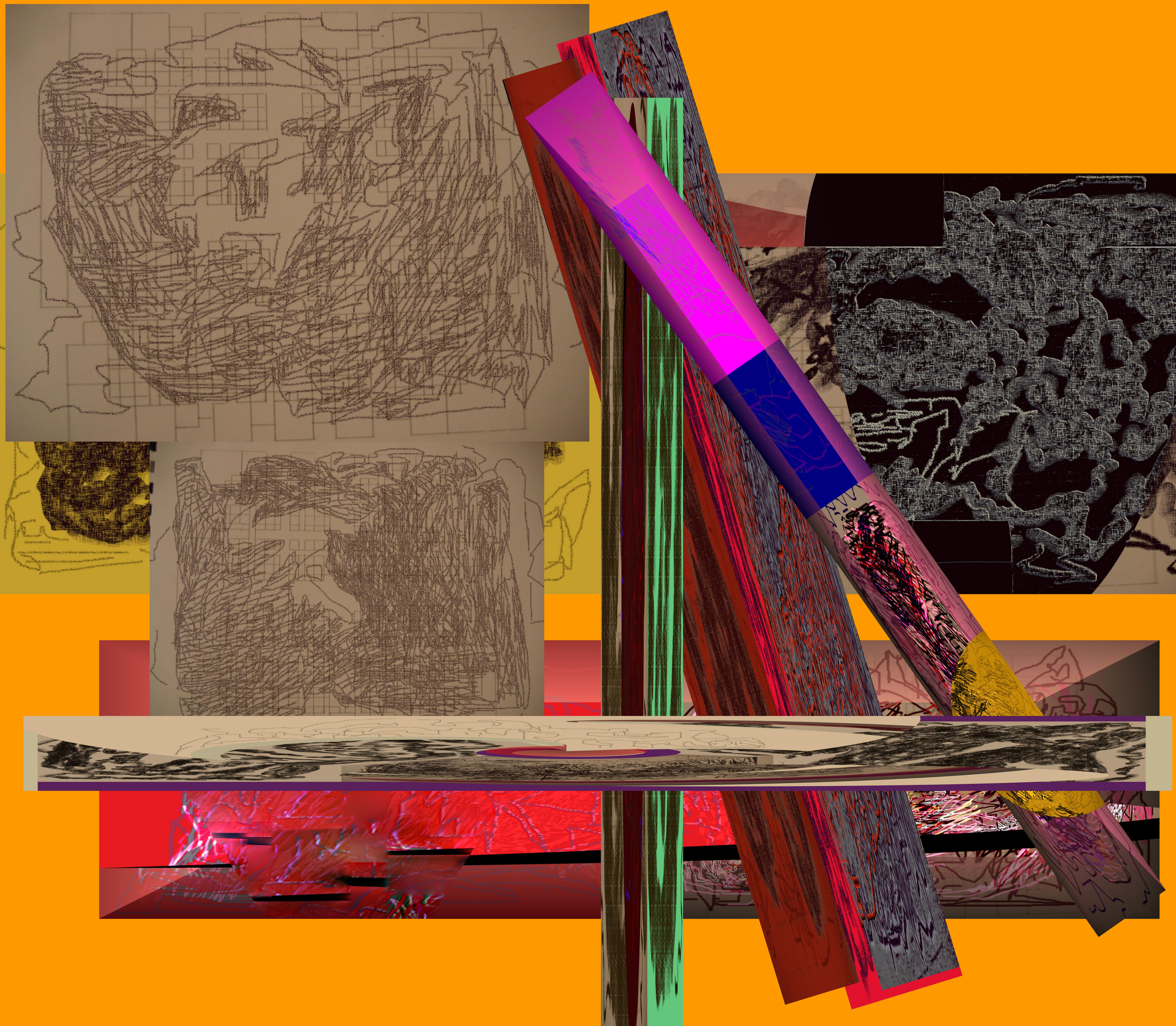


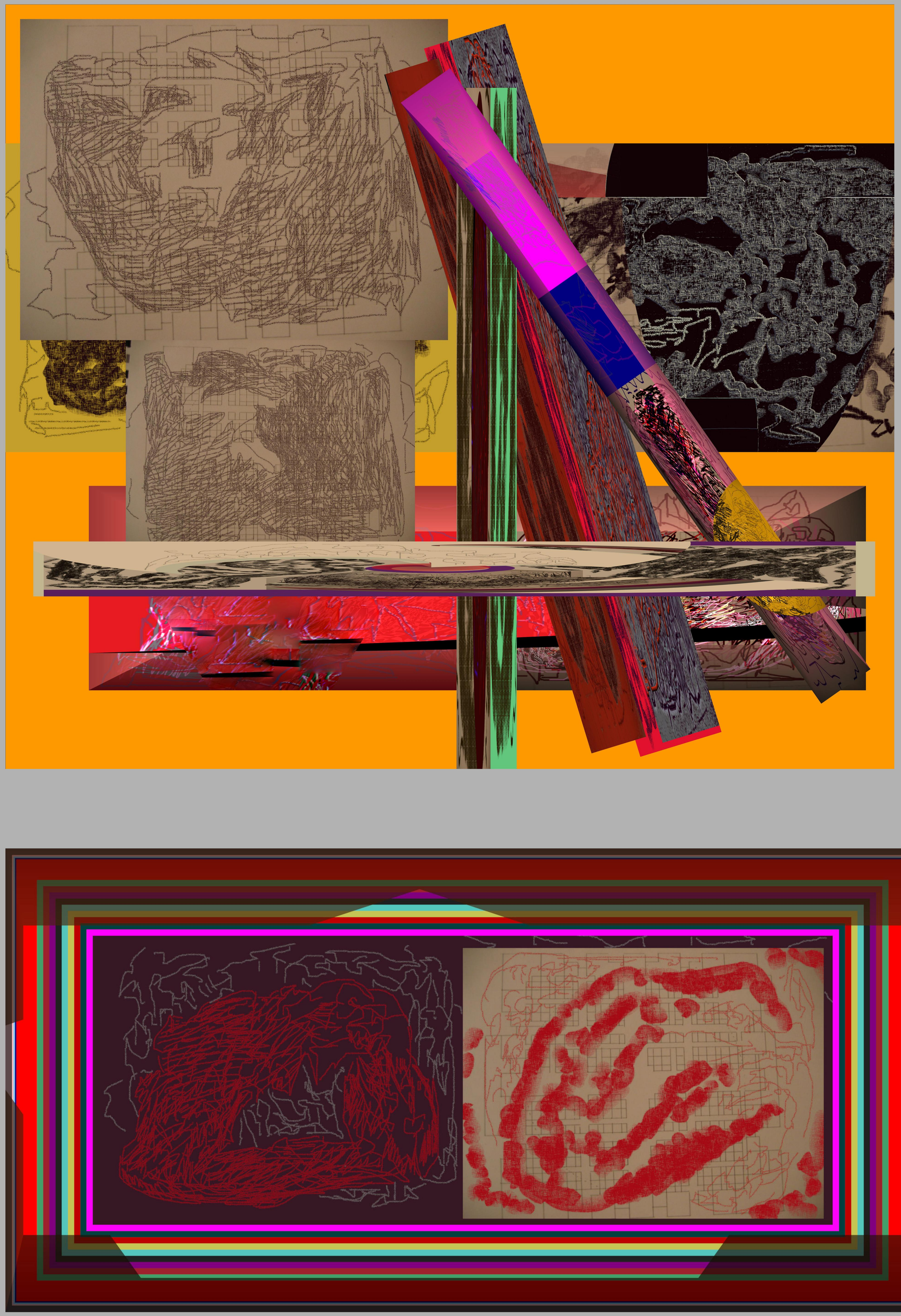


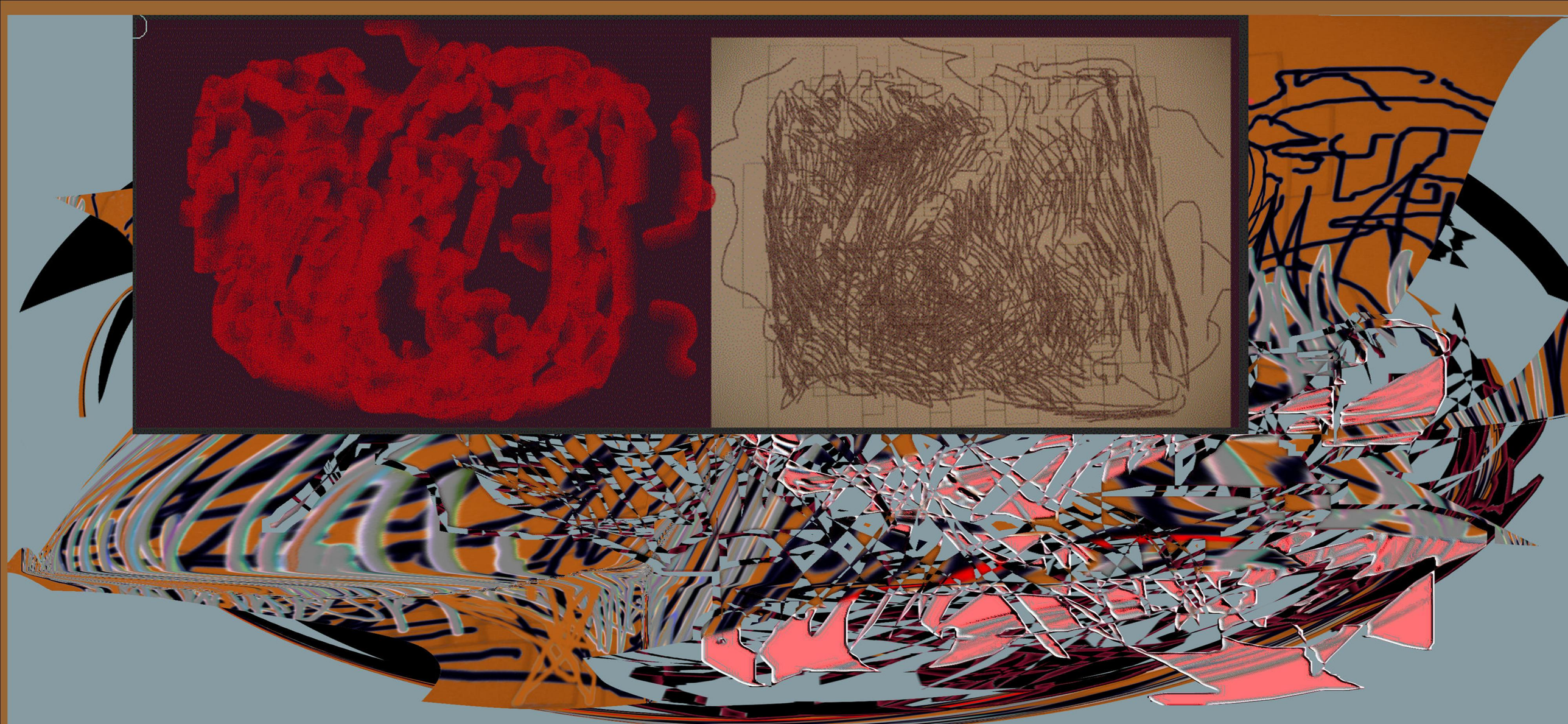

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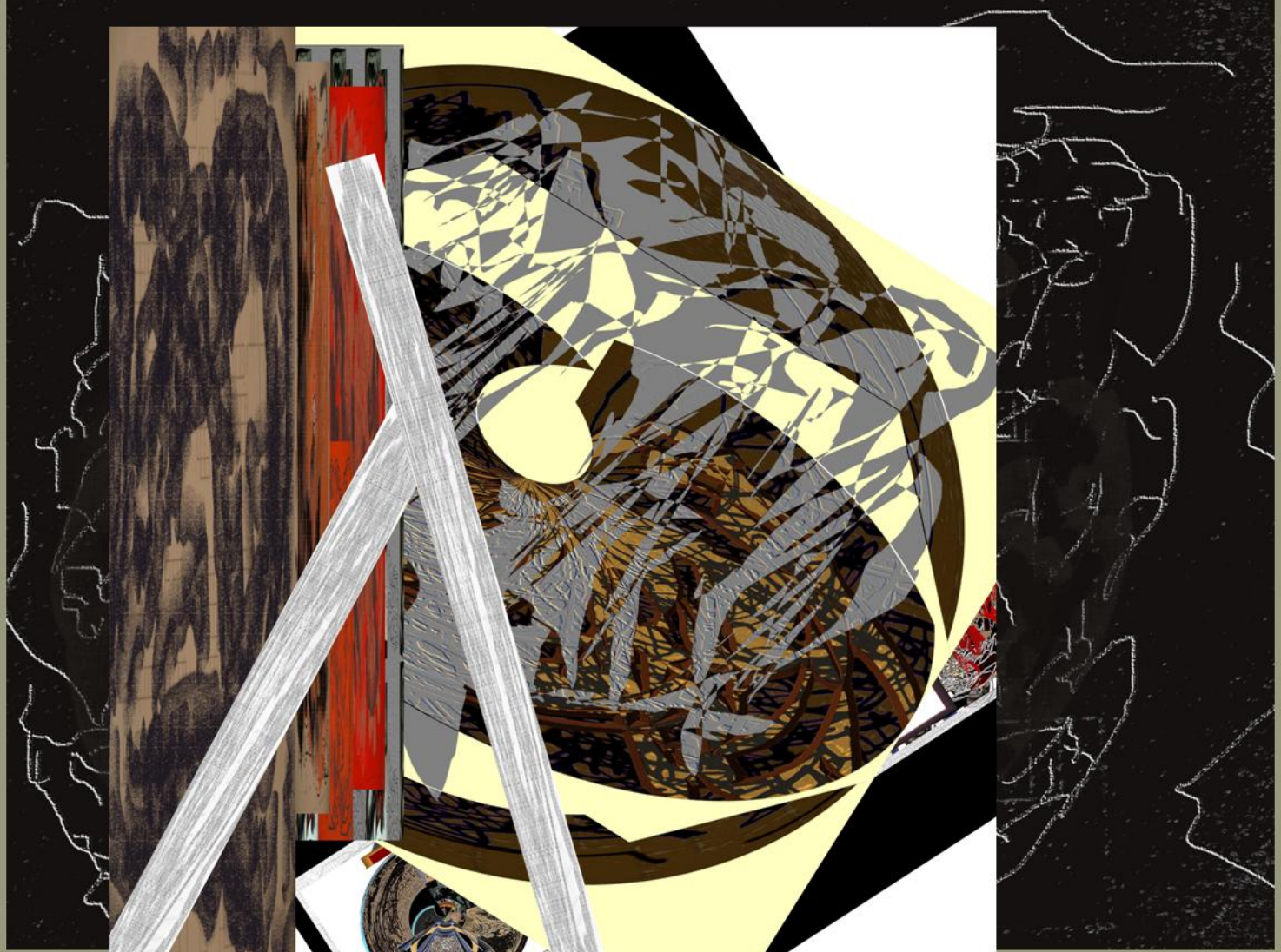


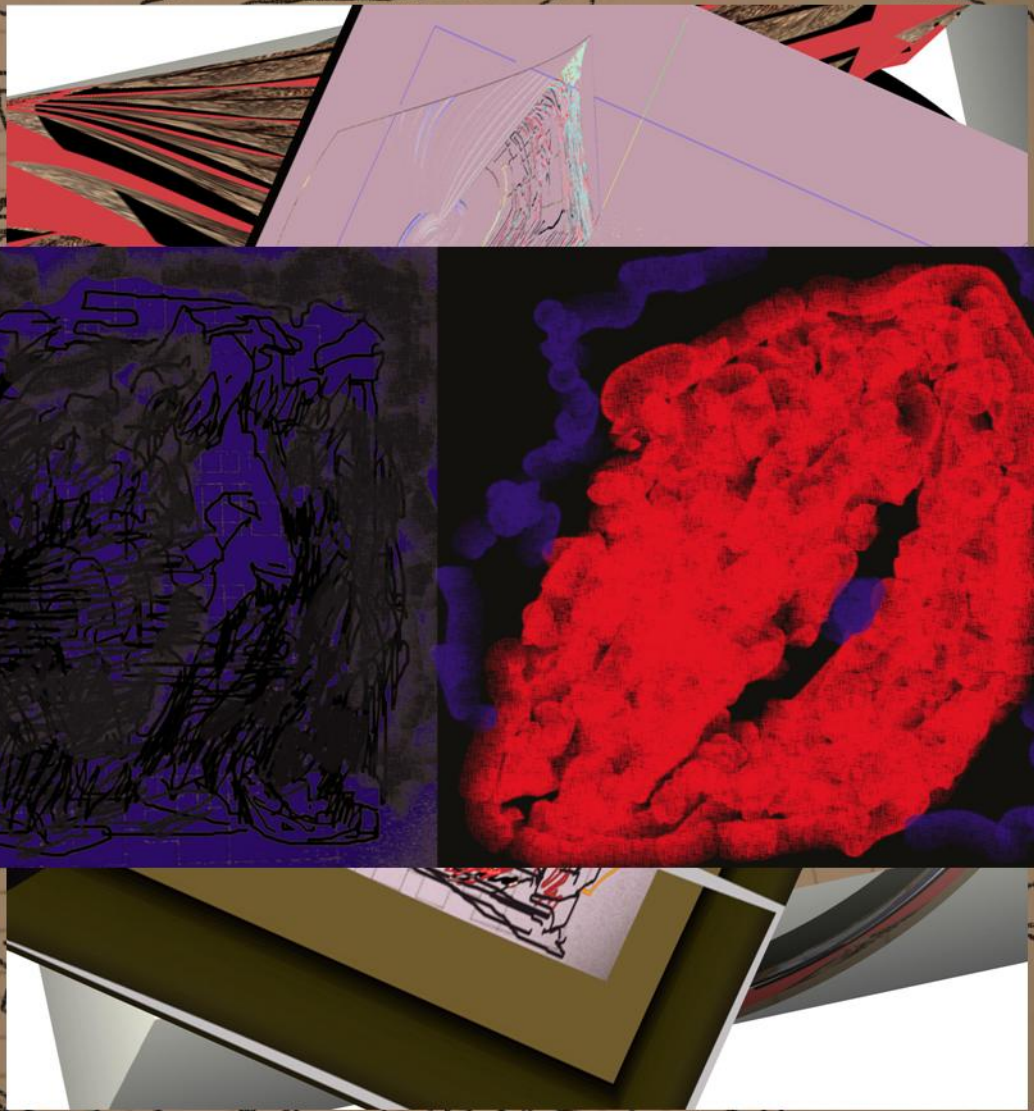






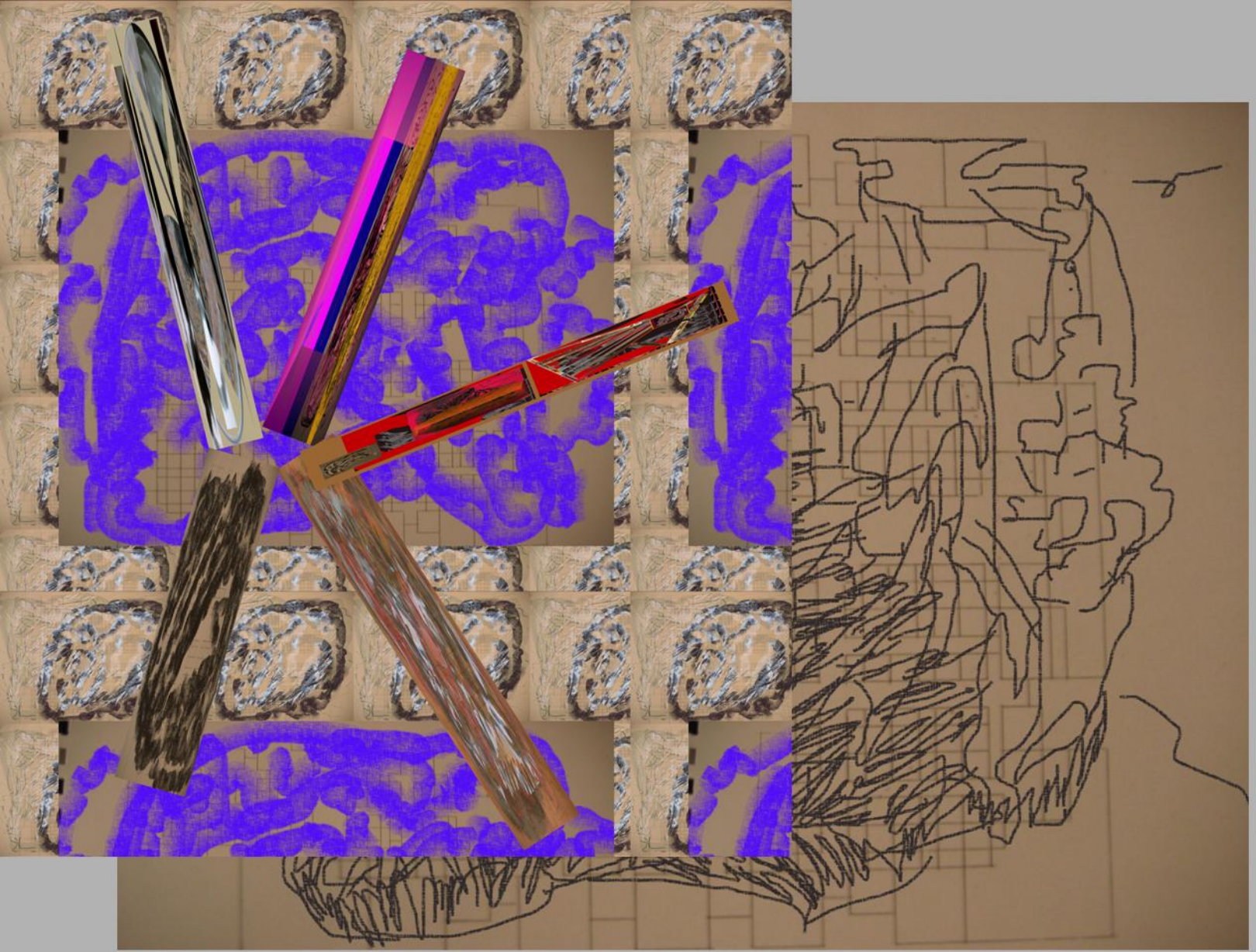


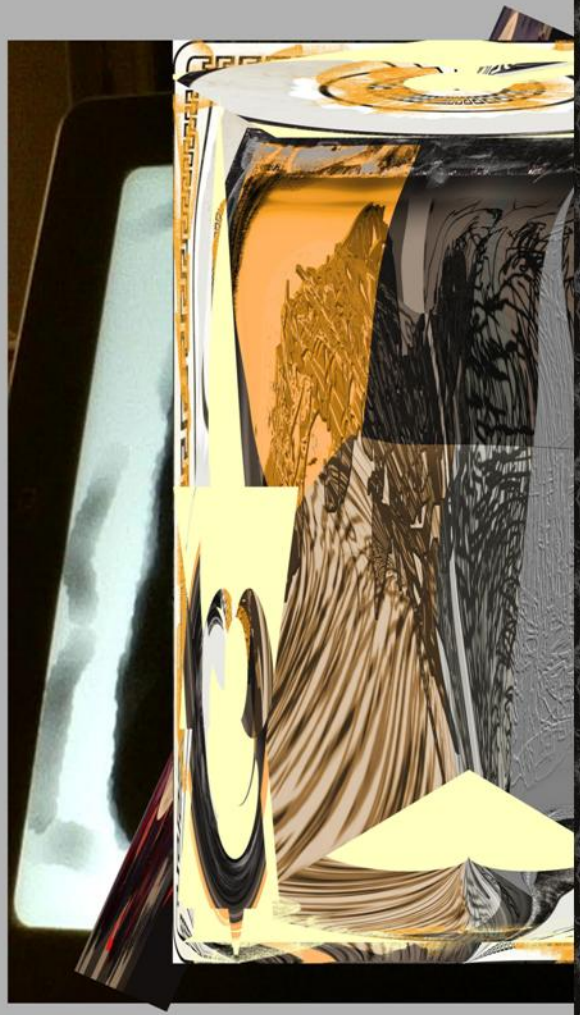


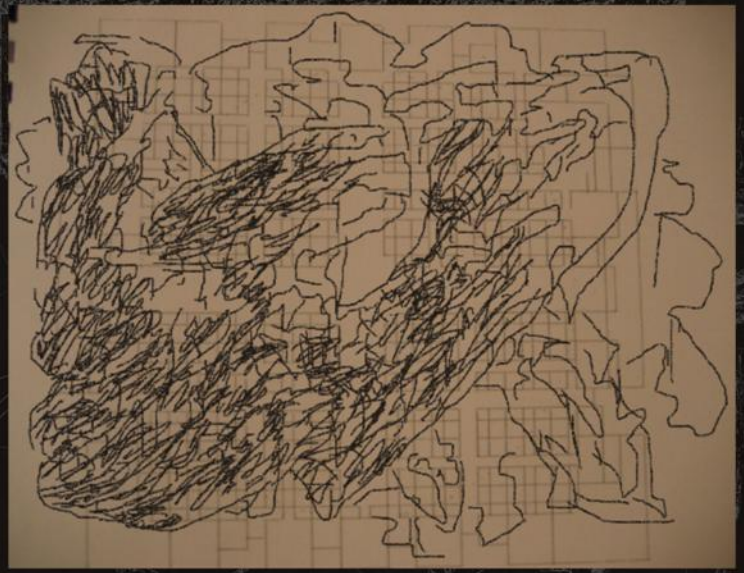






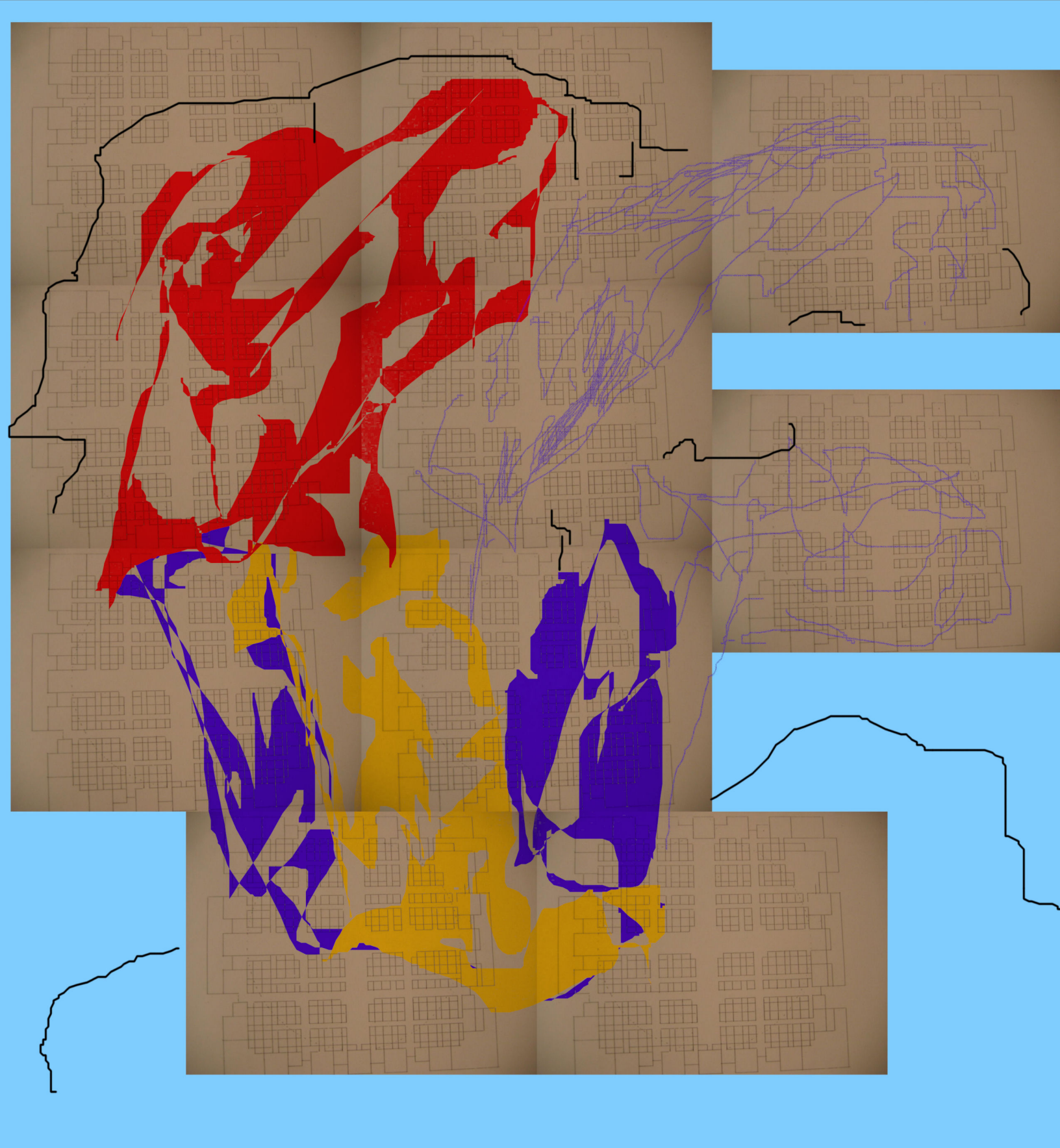


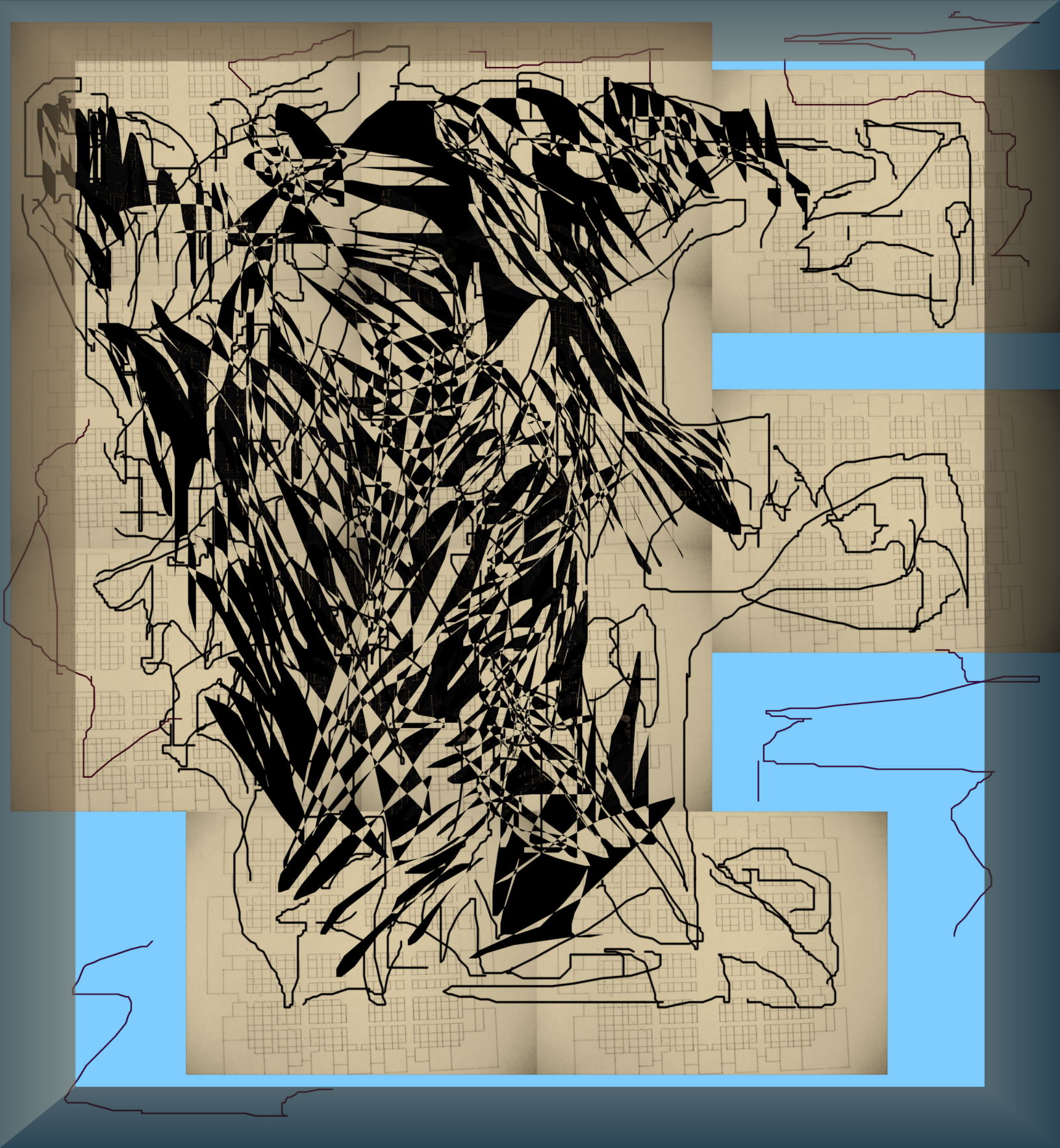


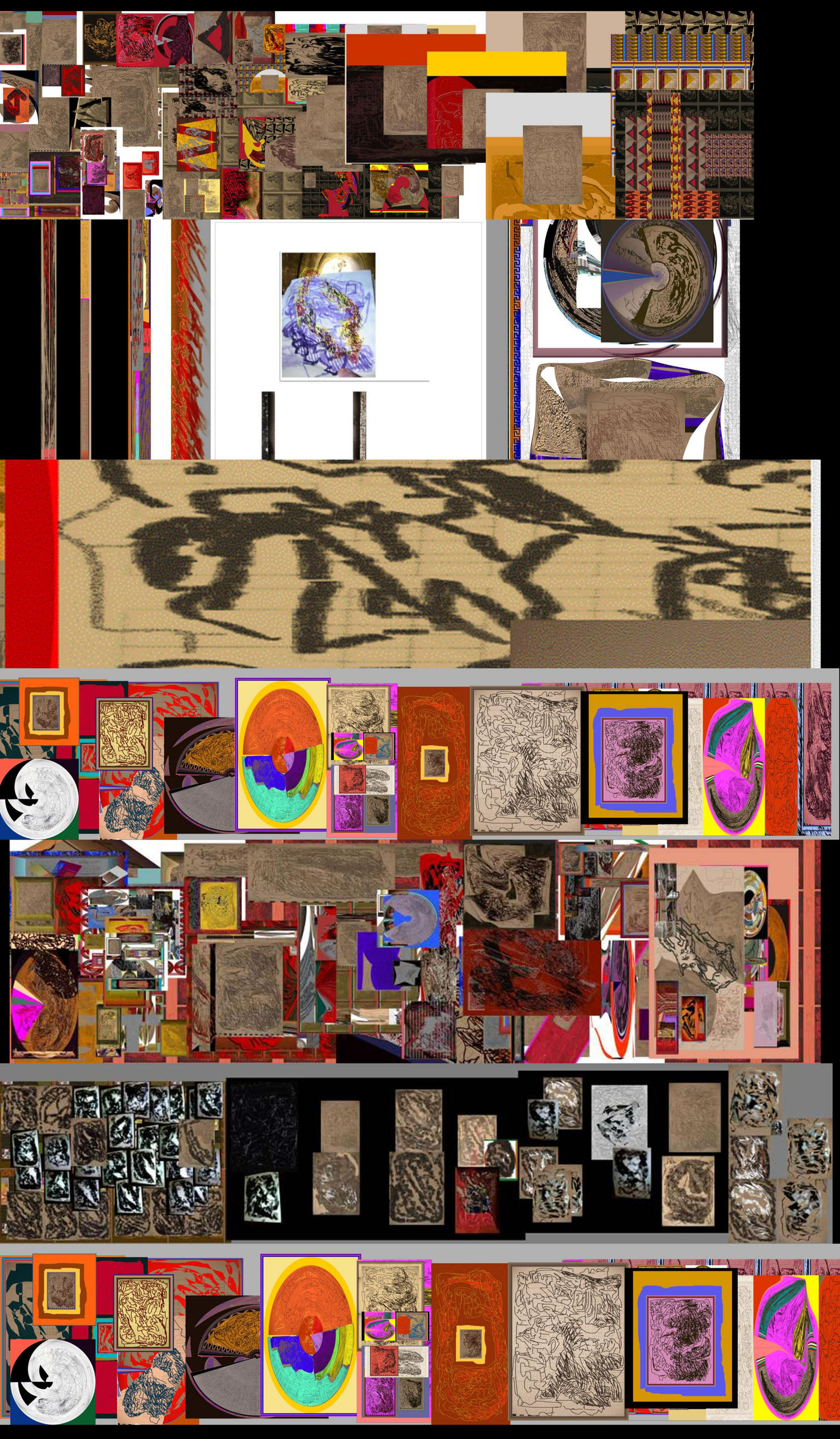








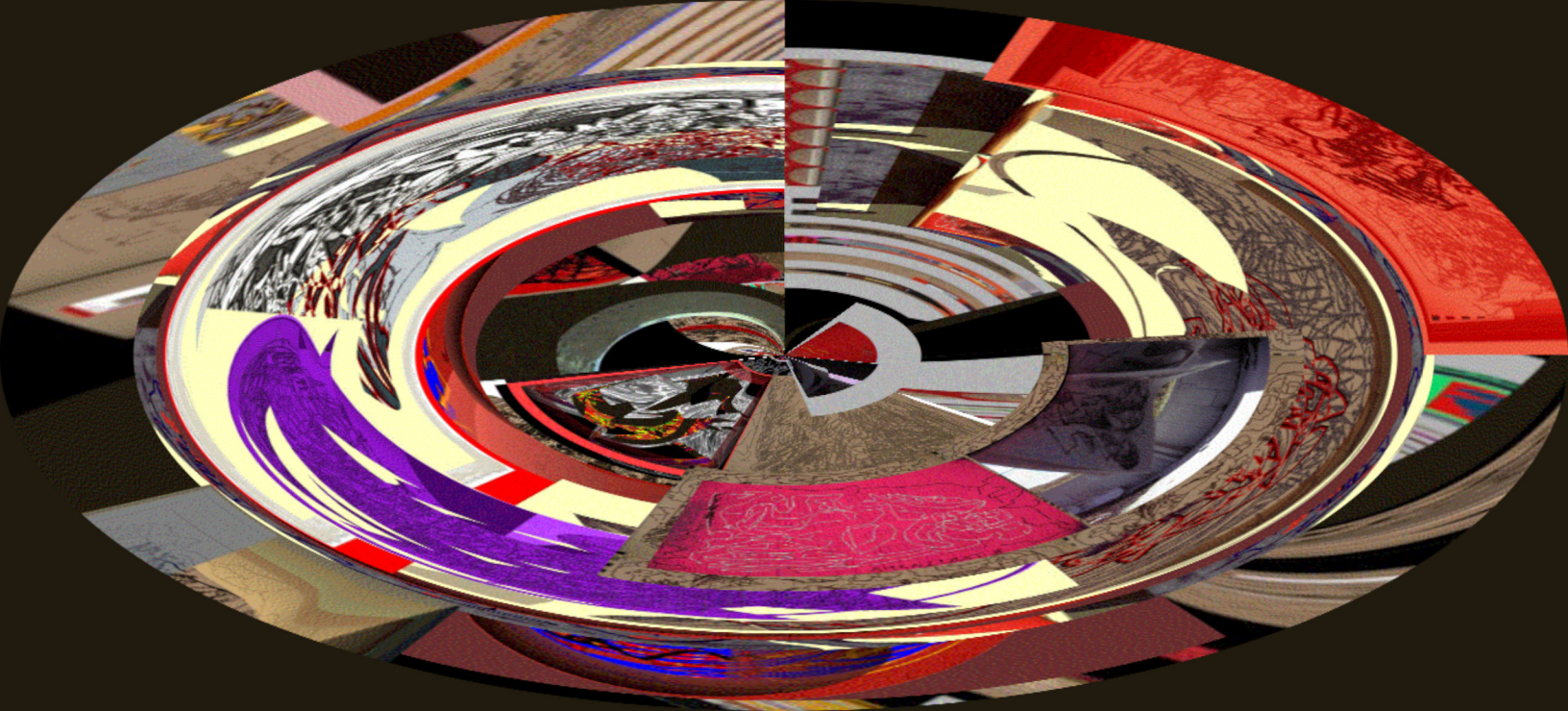


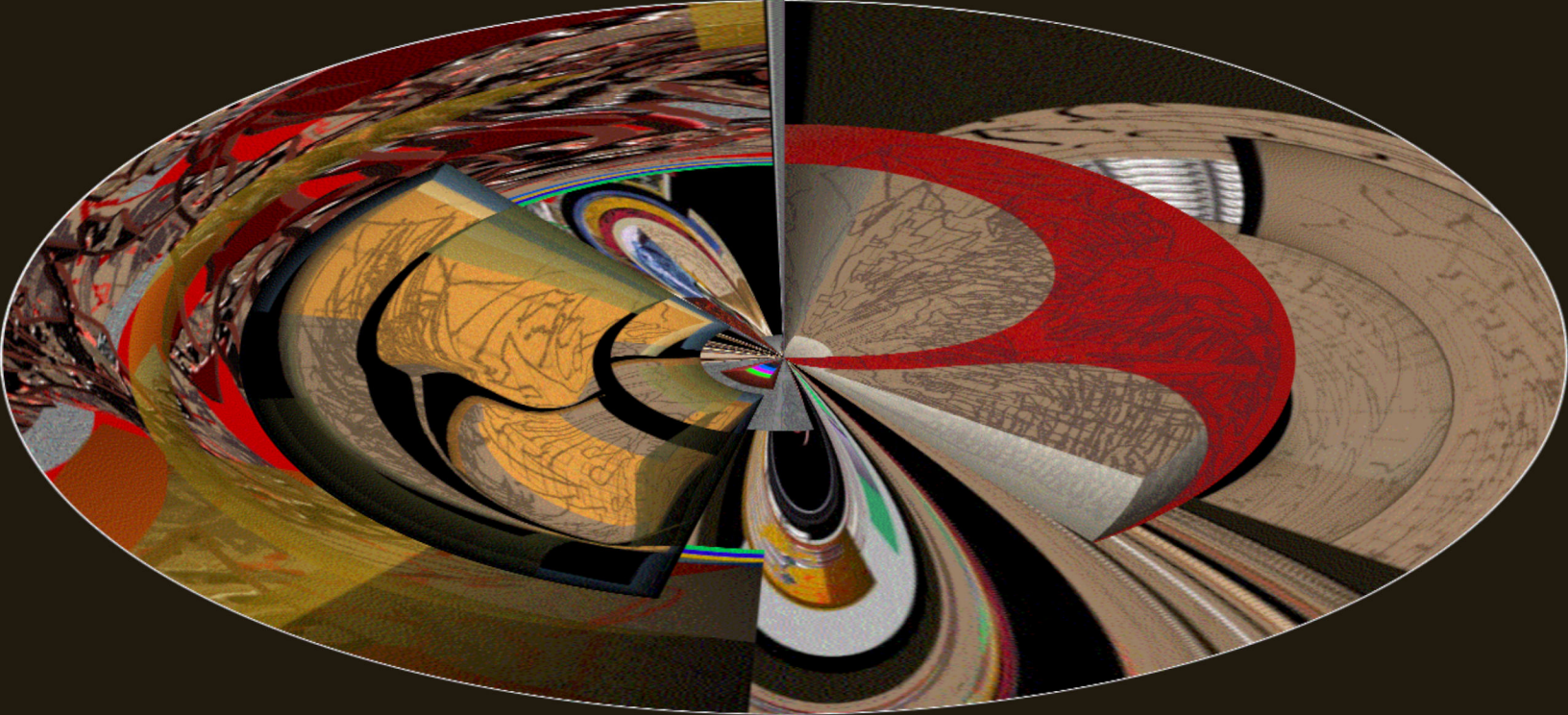


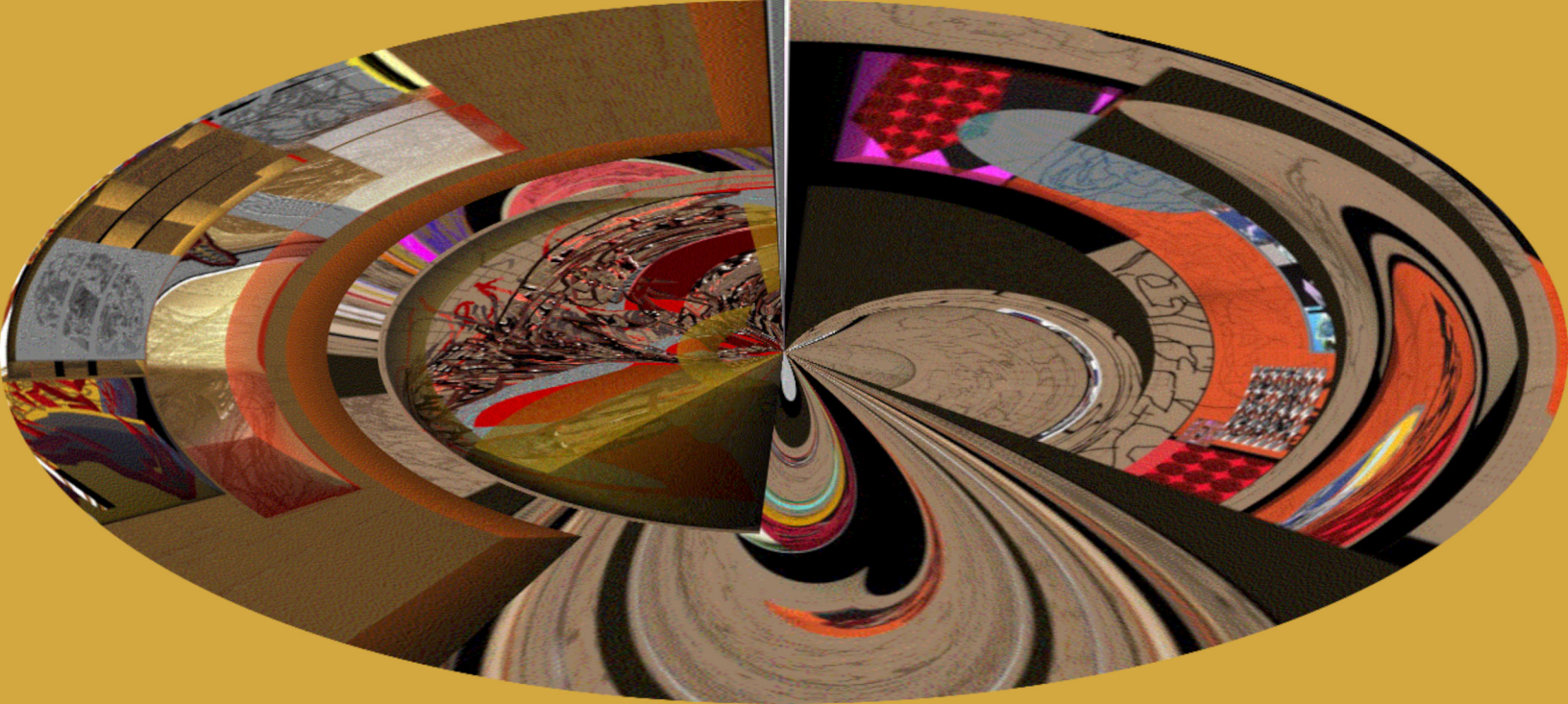
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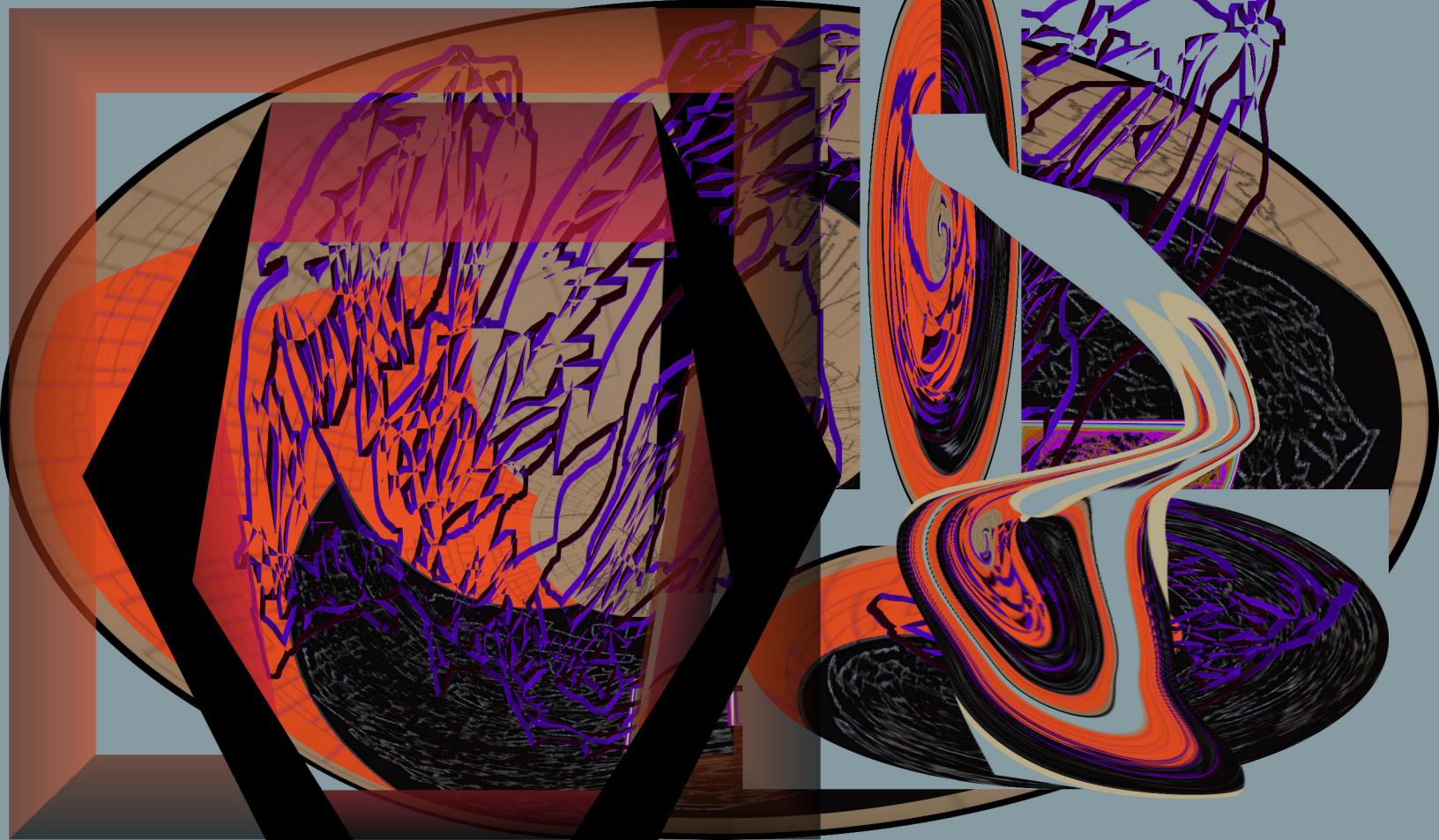




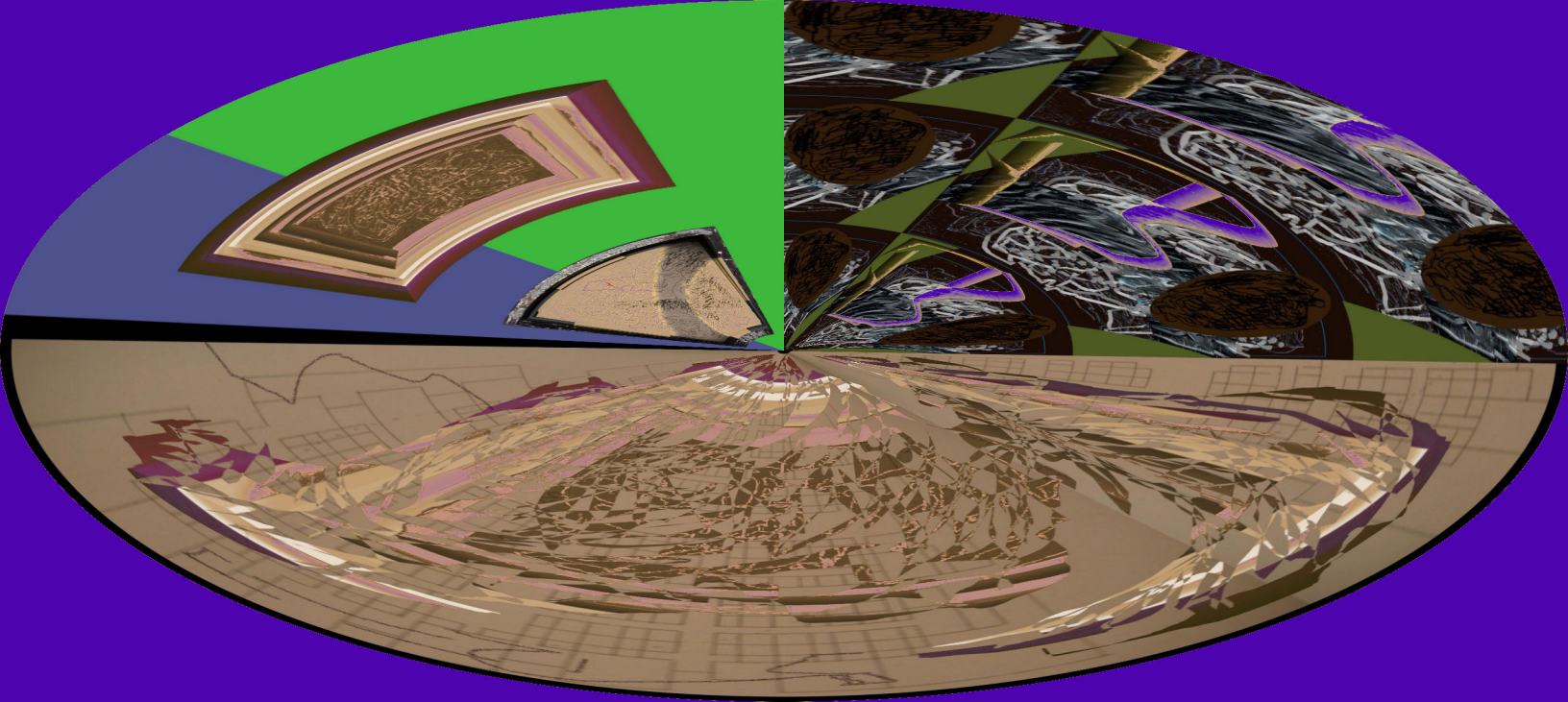


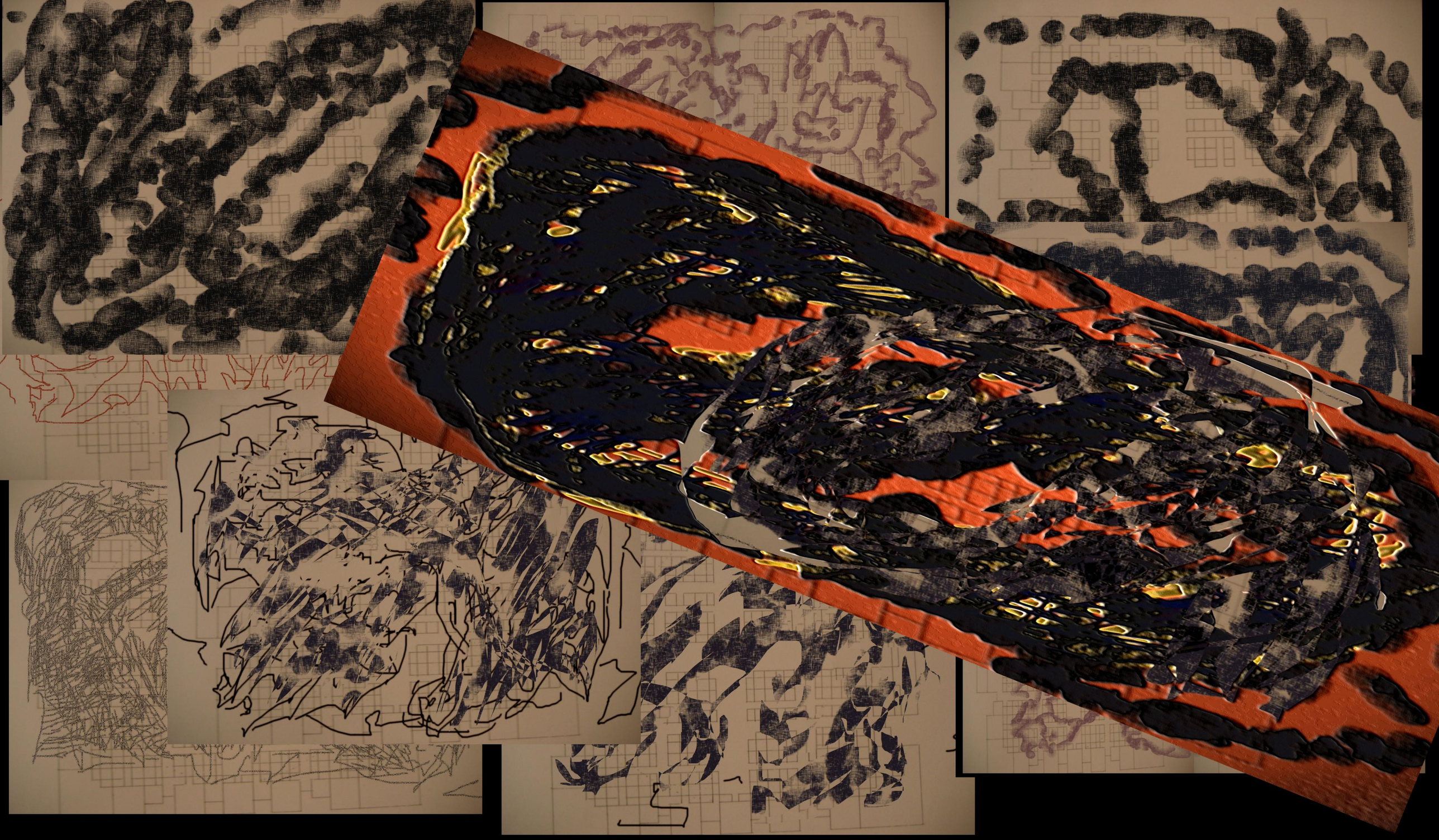


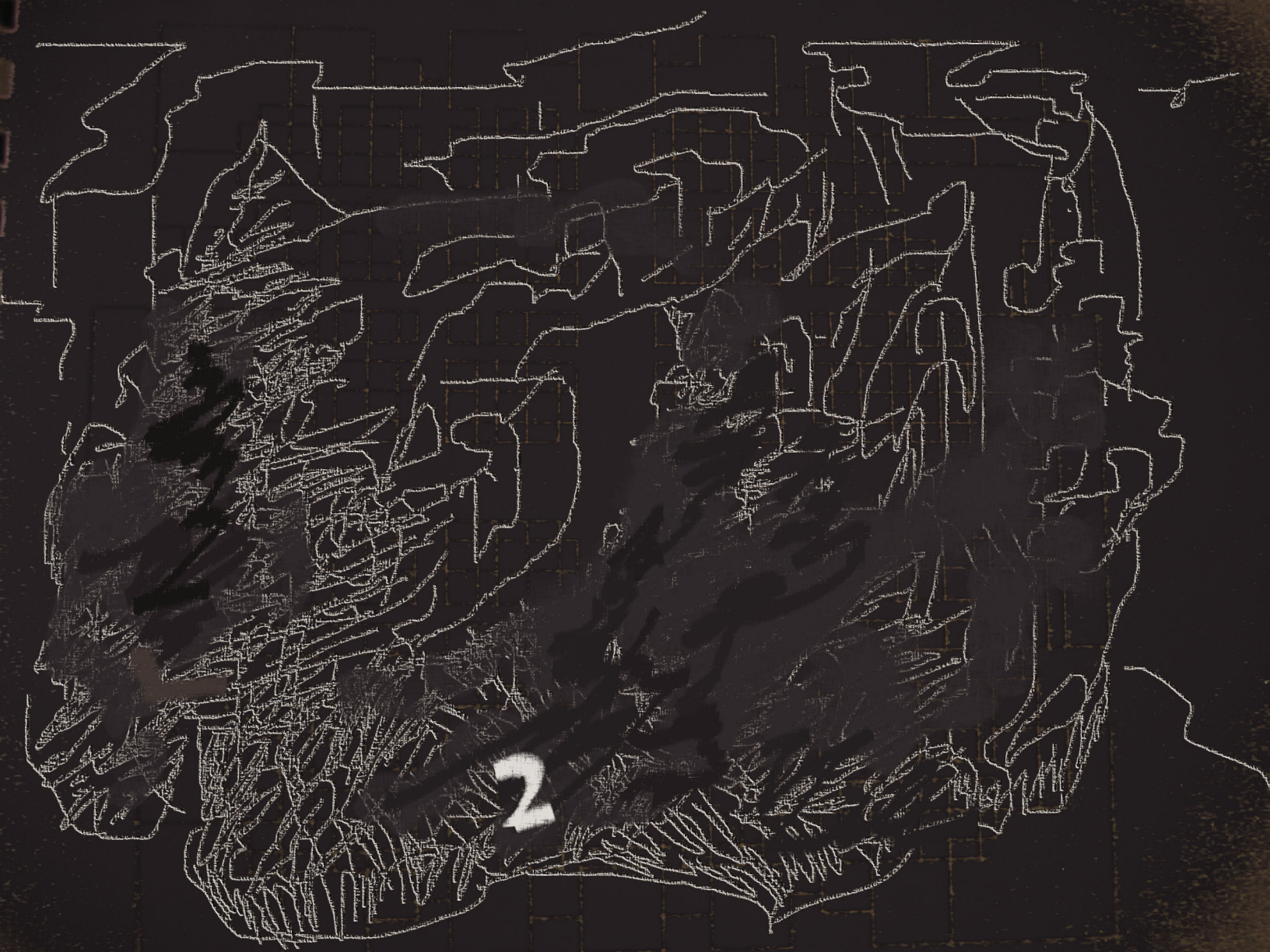






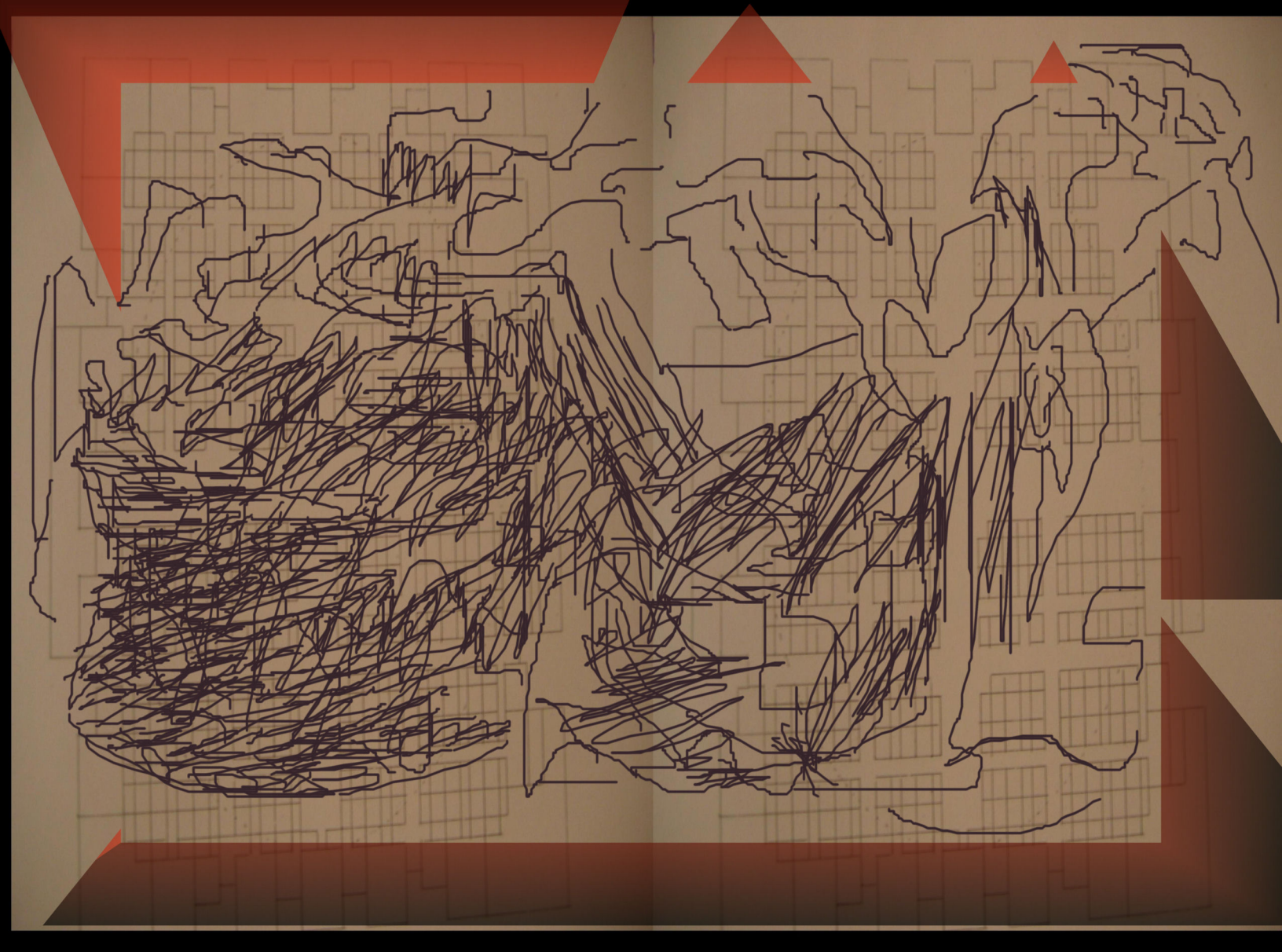


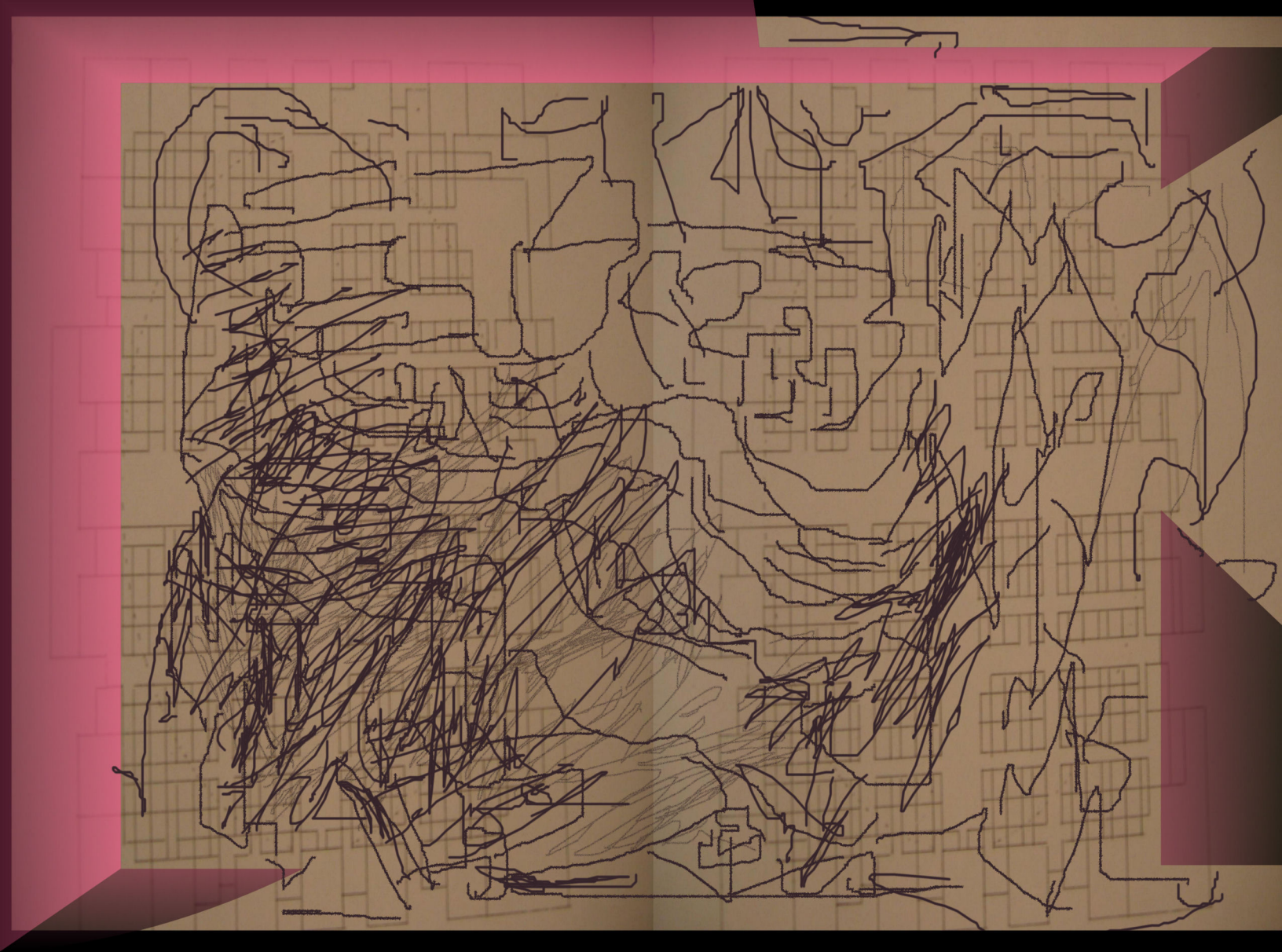



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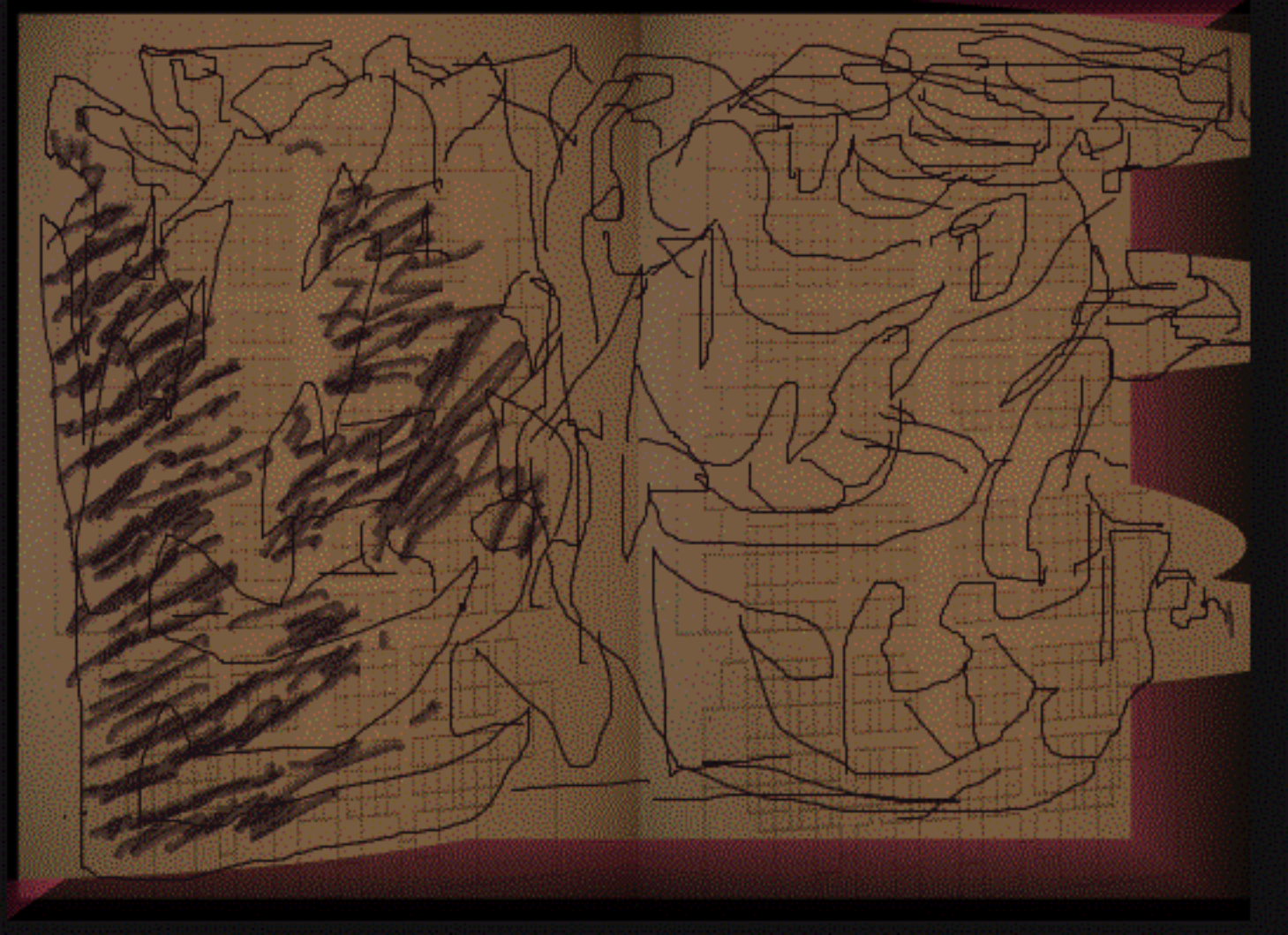


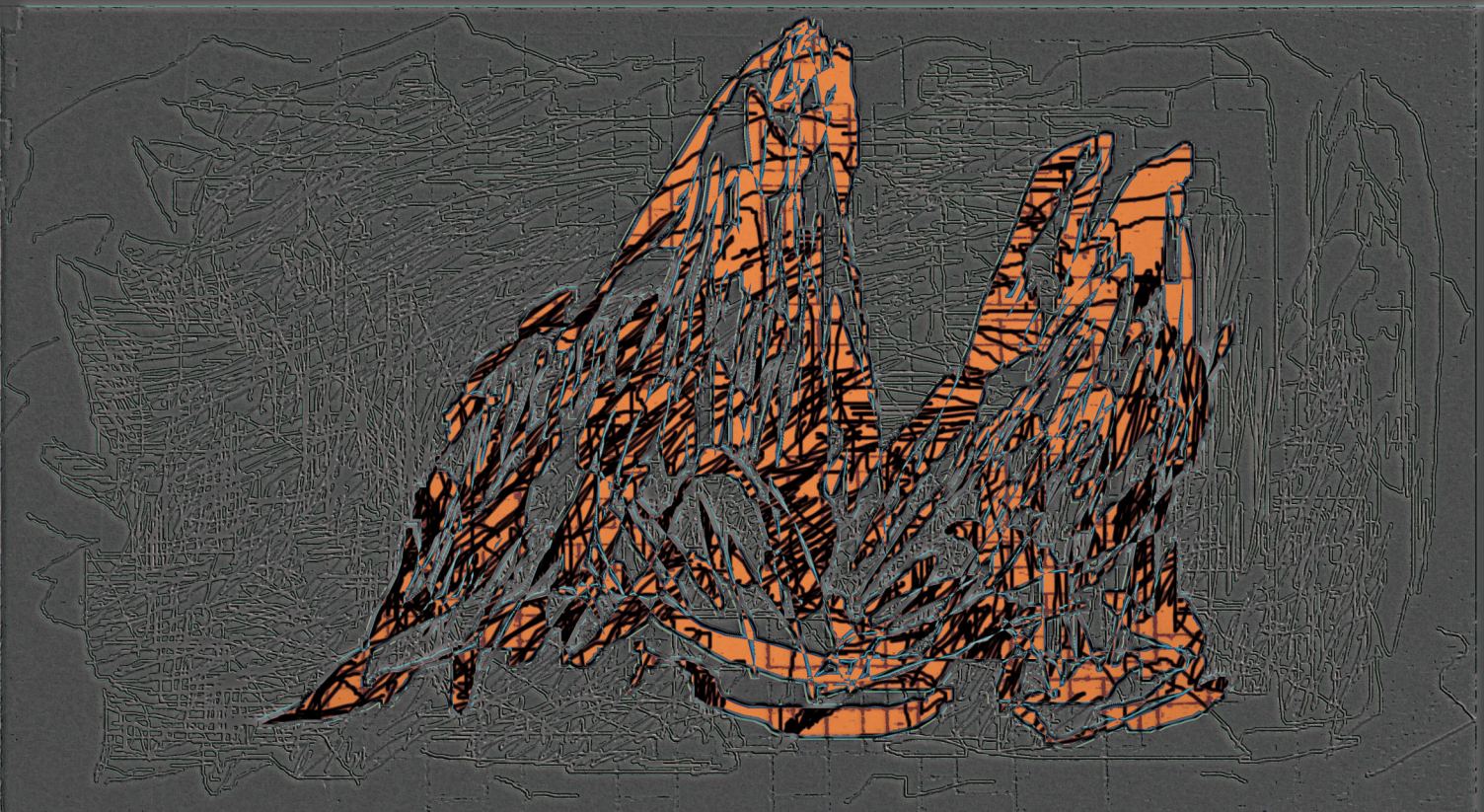


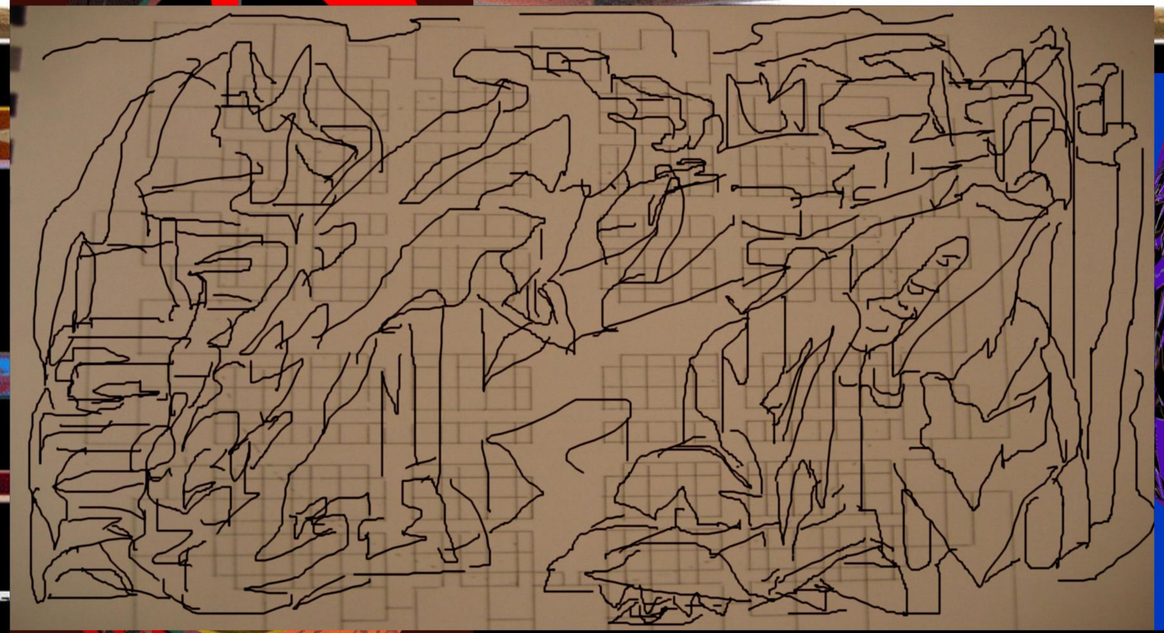


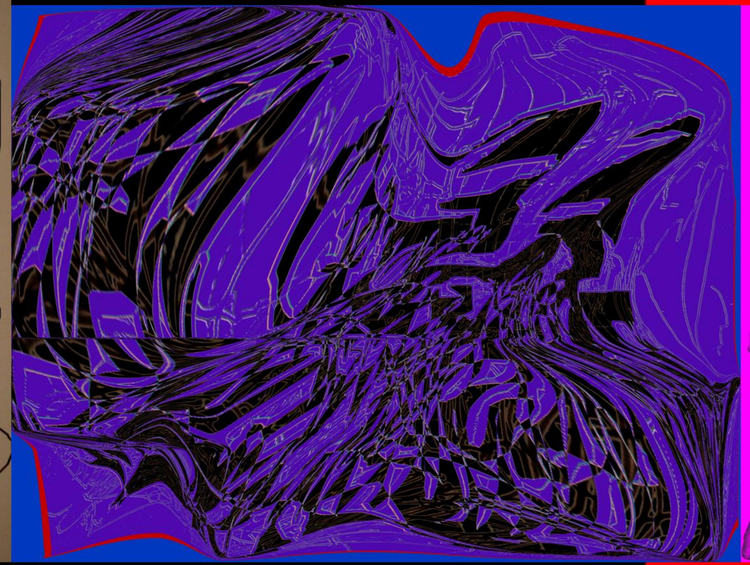




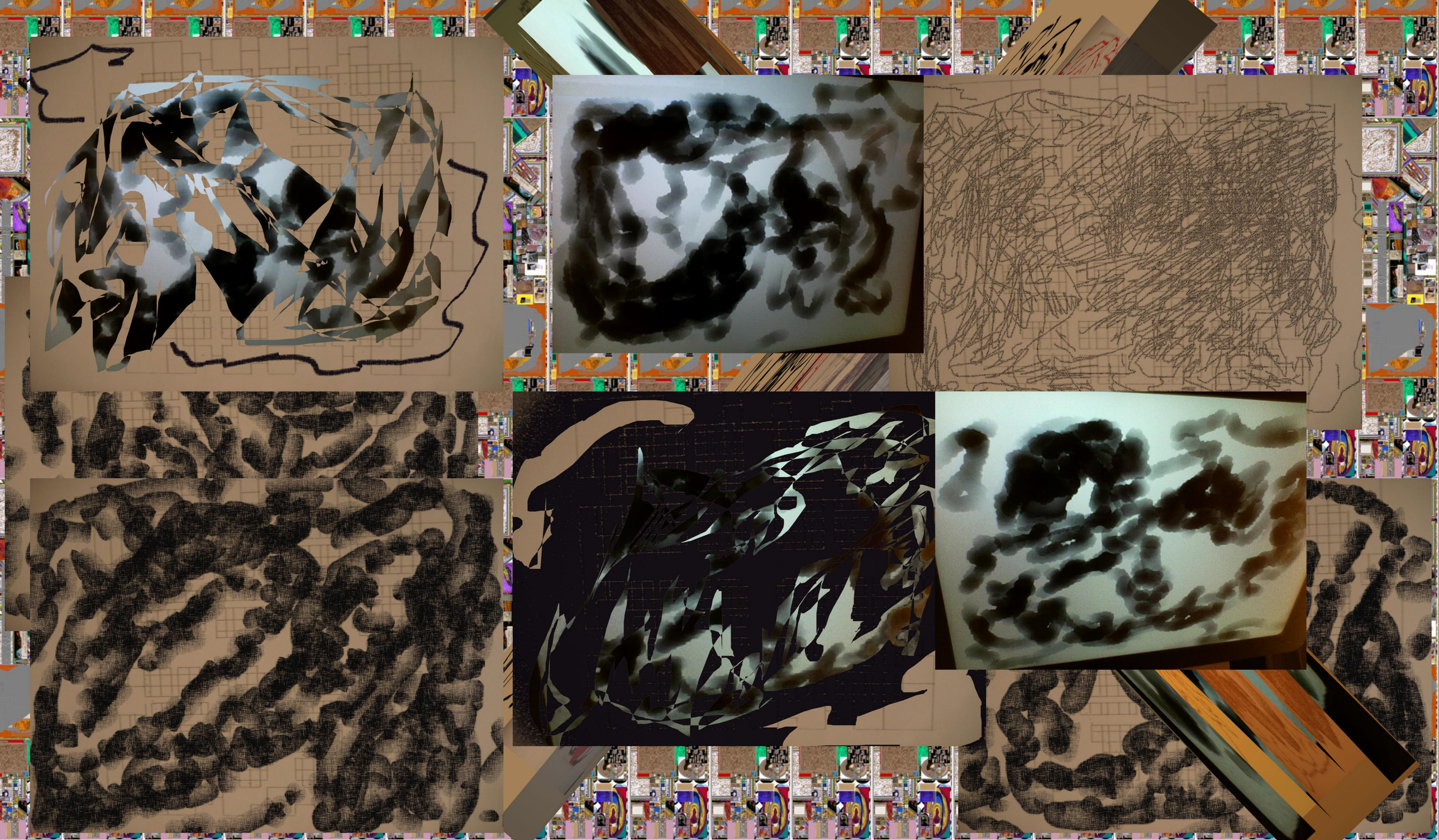




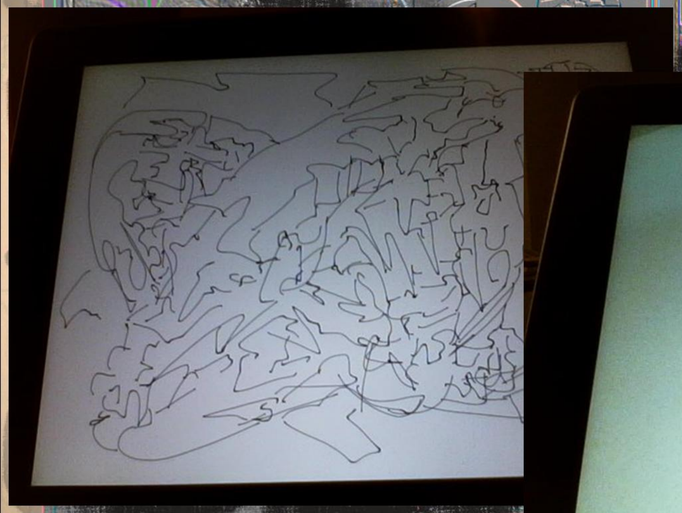


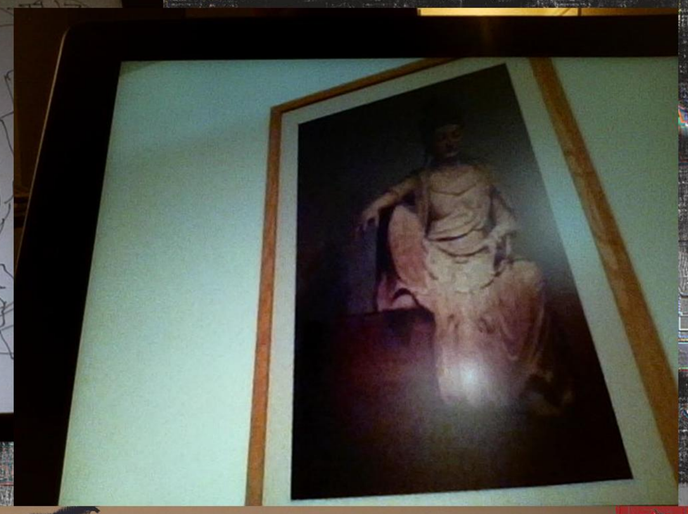


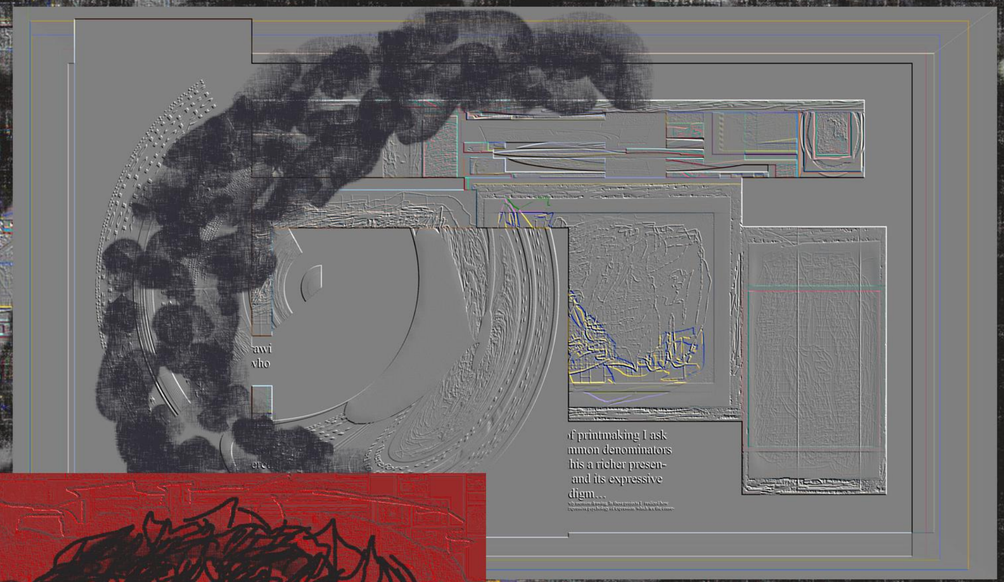


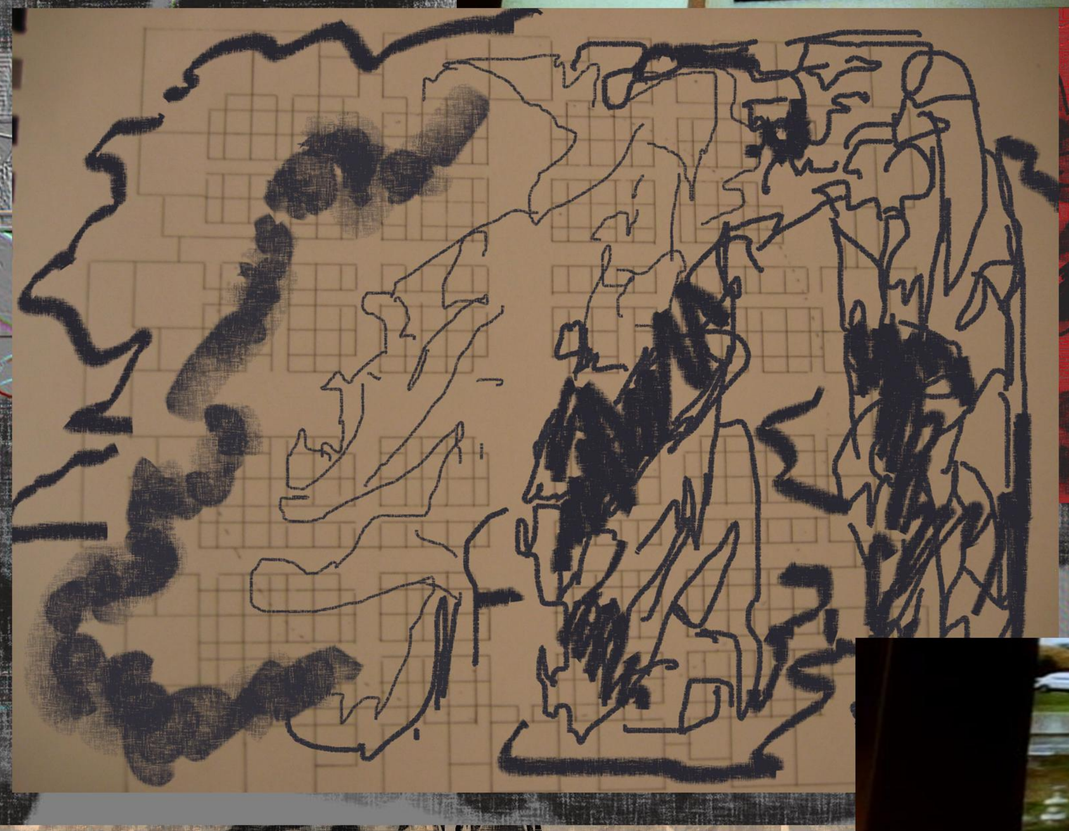








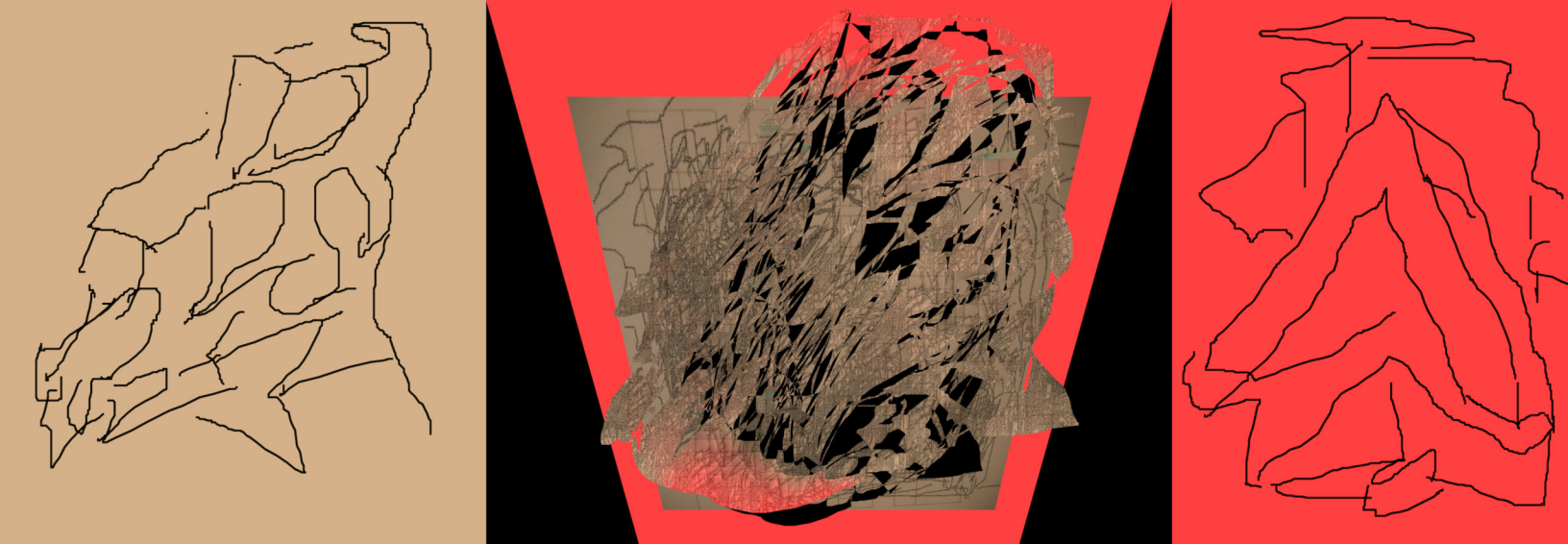


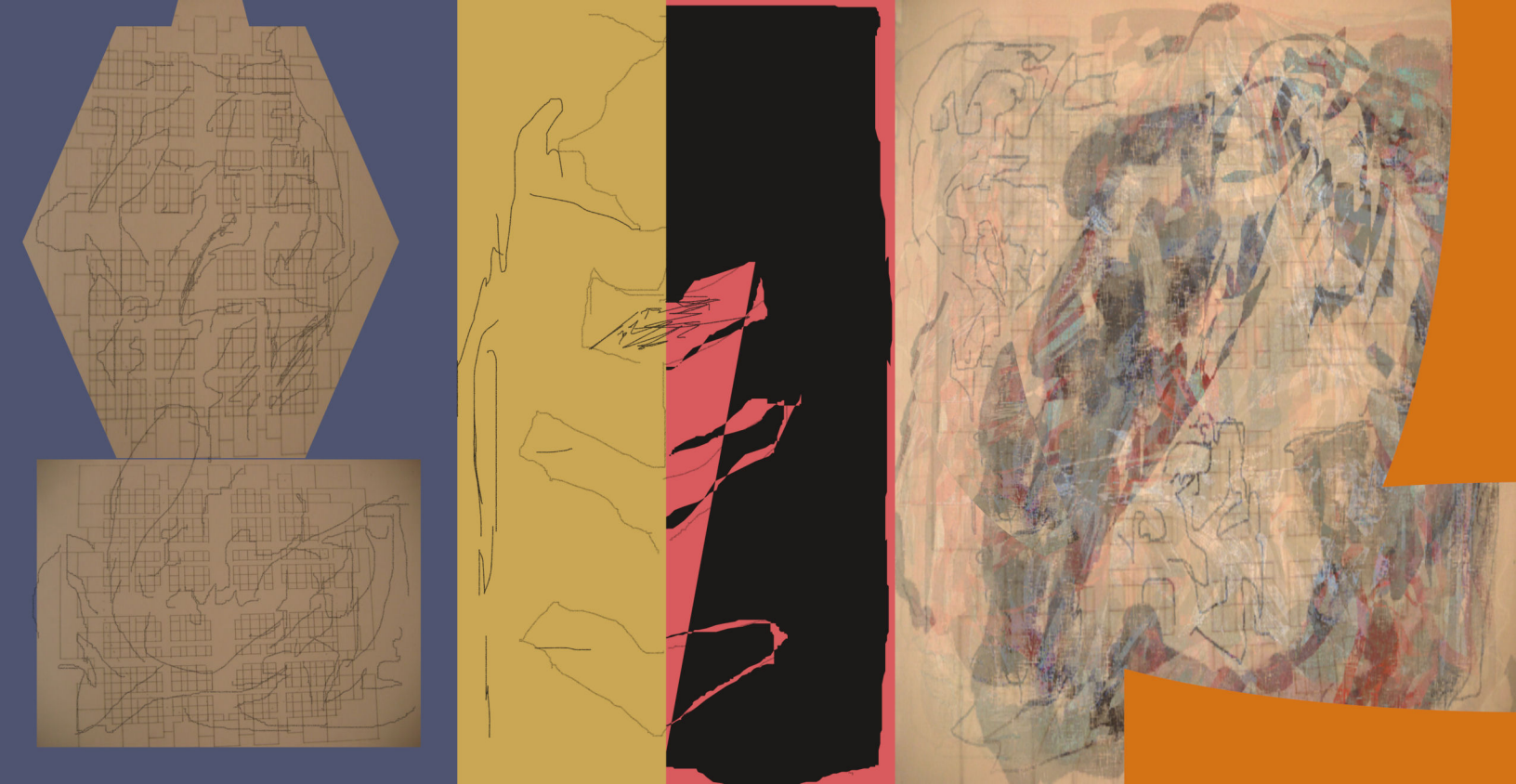


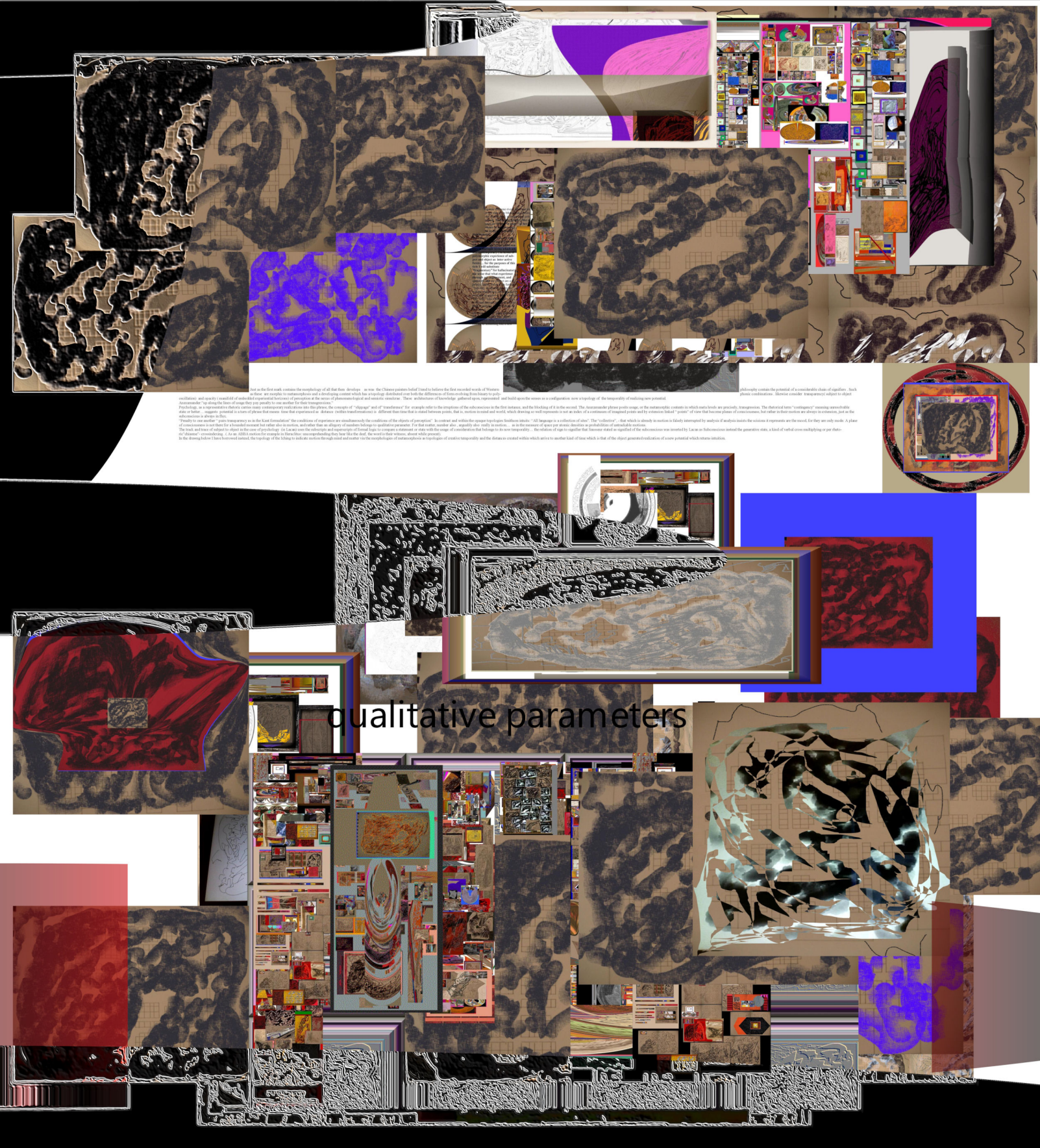


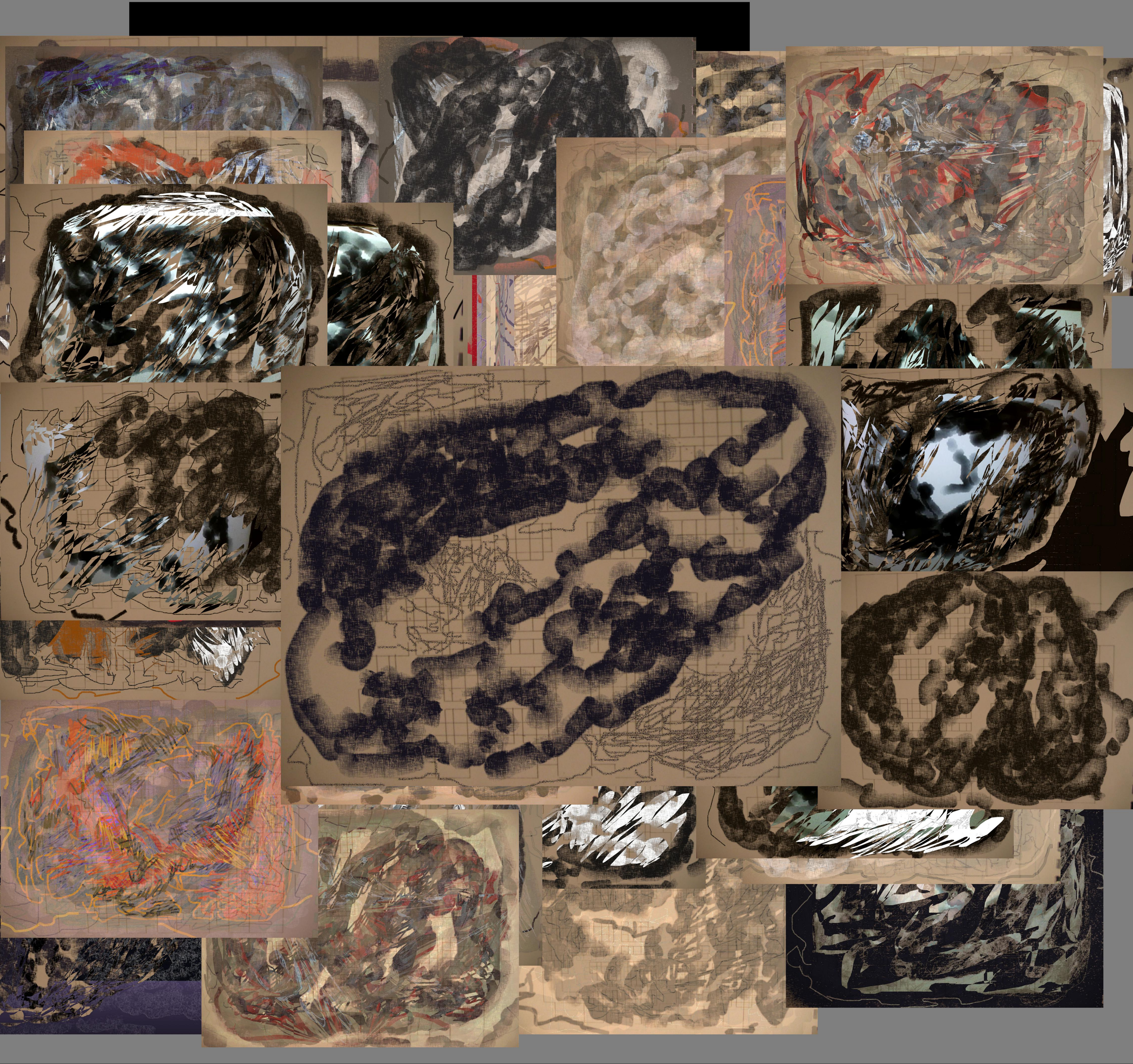









but as the first mark, contains the morphology of all that then developes as was the Chinese painters belief I tend to believe the first recorded words of Western as these are morphic to metamorphosis and a developing content which has a topology distributed over both the differences of form evolving from binary to poly
oscillation) and opacity (manifold of embedded experiential horizons) of perception at the nexus of phenomenological and semiotic simulcrum . These architectures of knowledge gathered upon, represented and build upon the senses as a configuration now a topology of the temporality of realizing new potential.
Anxtcumander "up along the lines of usage they pay penalty to one another for their transgression."
Psychology, as a representative rhetoric carries many contemporary realizations into this phrase, the concepts of "slippage" and of" transference" for example refer to the irruptions of the subconscious in the first instance, and the blocking of it in the second. The Anxcumander phrase posits usage, or the metamorphic contents in which meta levels are precisely, transgression. The rhetorical term "contingency" meaning unresolvable
state or battle ... suggests potential is a turn of phrase that means time that experienced as distance (within transformations) is different than time that is stated between points, that is, motion in mind and world, which drawing so well represents is not an index of a continuum of imagined points and by extension linked " points" of view that become planes of consciousness, but rather in their motion are always in extension, just as the
subconscious is always in flux.
"Penalty to one another " pairs transparency as in the Kant formulation' the conditions of experience are simultaneously the conditions of the objects of perception" In contrast and within the opaque topologies Smithson intuits -"All language is a collection of sites". The "collective" , -that which is already in motion is falsely interrupted by analysis if analysis insists the sciions it represents are the mood, for they are only mode. A plane
of consciousness is not there for a bounded moment but rather also in motion, and rather than an allegory of numbers belongs to qualitative parameter. For that matter, number also , arguably also really in motion, , as in the measure of space per atomic densities as probabilities of unreadable motions .
The track and trace of subject to object in the case of psychology (ie Lacan) uses the subscripts and superscripts of formal logic to compare a statement or state with the usage of consideration that belongs to its now temporality. . the relation of sign to signifier that Saussure stated as signified of the subconscious was inverted by Lacan as Subconscious instead the generative state, a kind of verbal cross multiplying or par rhetoric/"thinnter" - crossindexing . (As an AIHA motion for example in Heraclitus: uncomprehending they hear like the deaf, the word is their witness, absent while present).
In the drawing below I have borrowed instead, the topology of the lefsing to indicate motion through mind and matter via the morphologies of metamorphosis as topologies of creative temporality and the distances created within which arrive to another kind of time which is that of the object generated realization of a new potential which returns intuition.
philosophy contain the potential of a considerable chain of signifiers . Such
phonic combinations . likewise consider transparency(subject to object
qualitative parameters



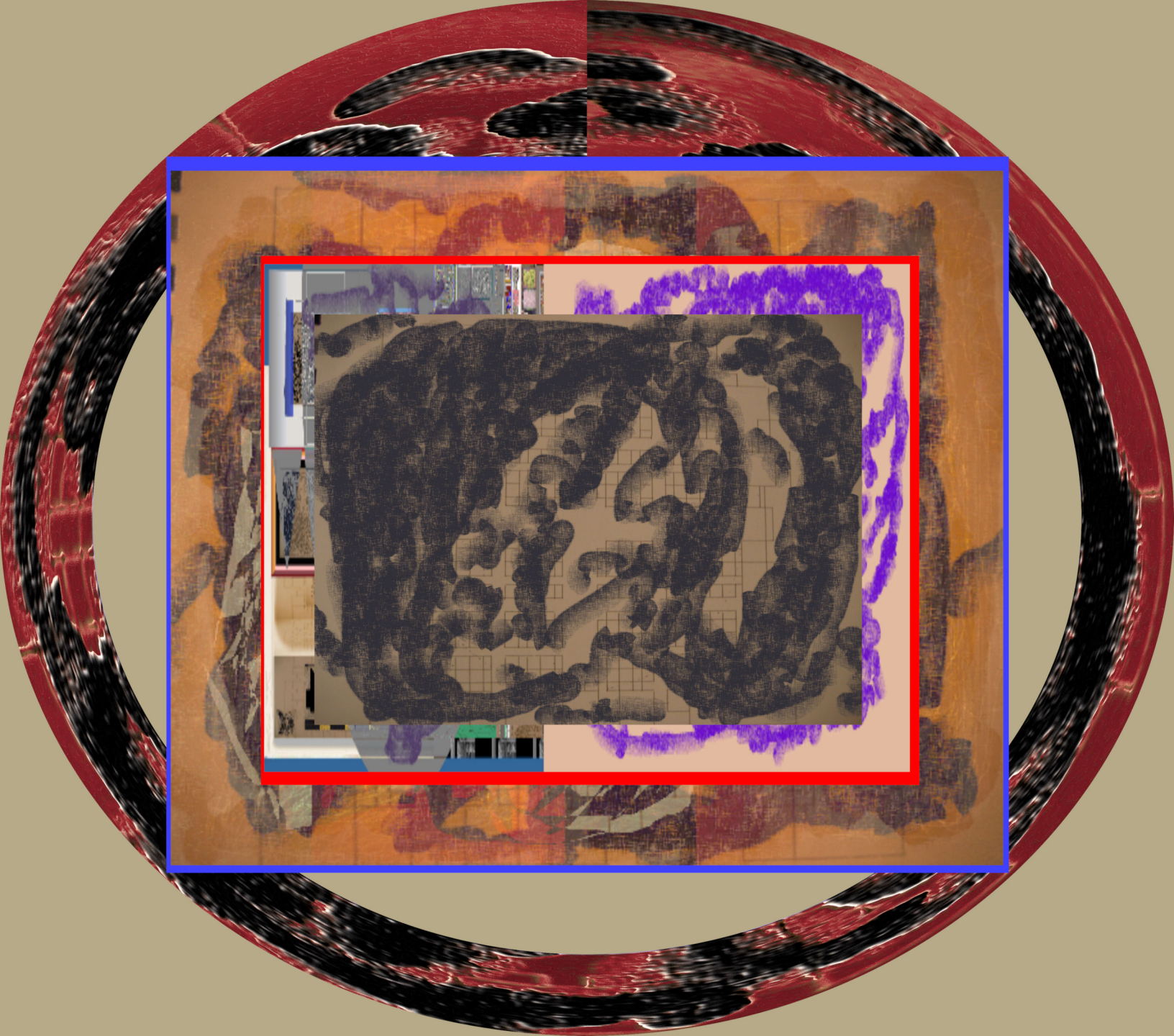


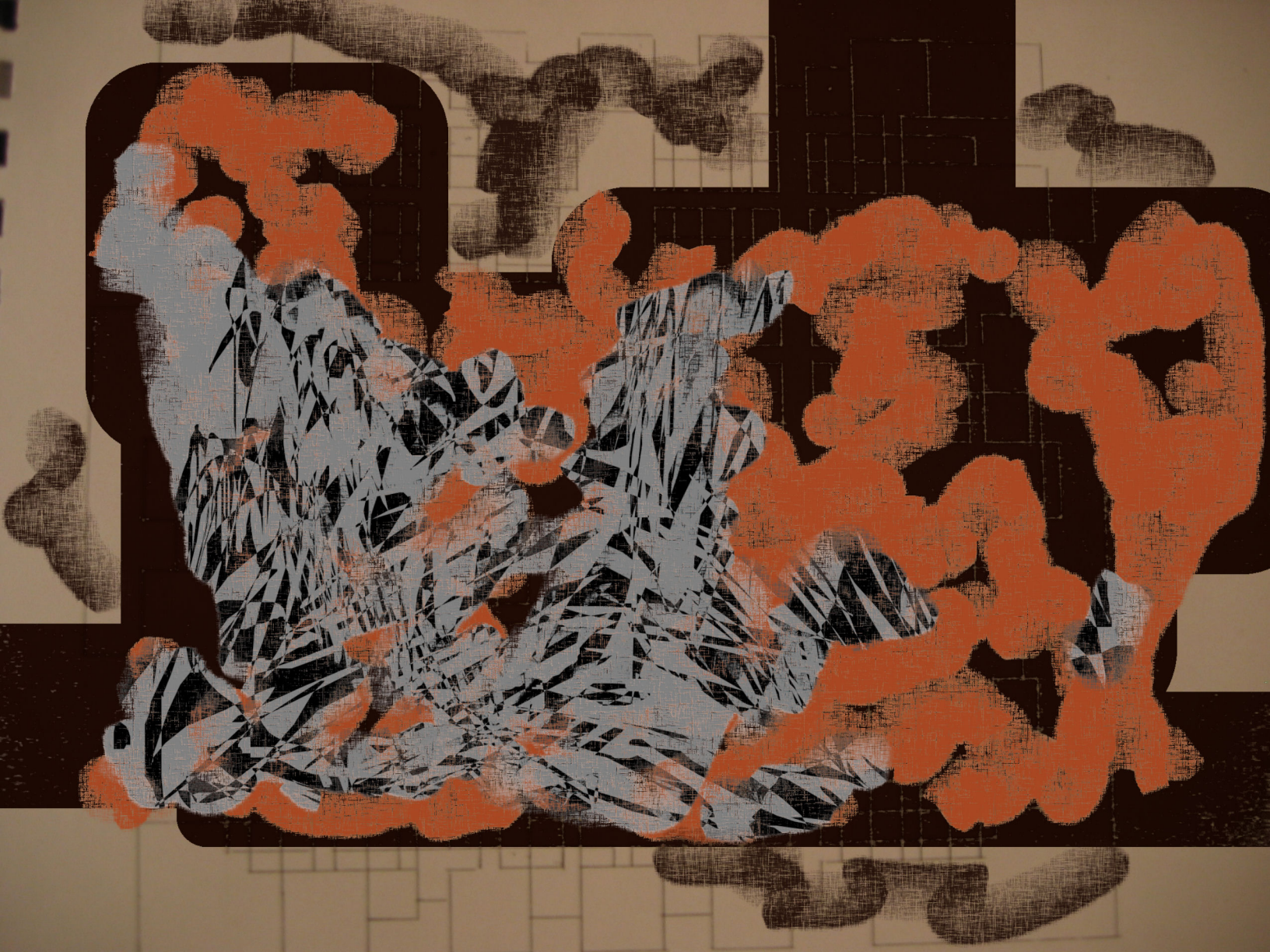


Introduction

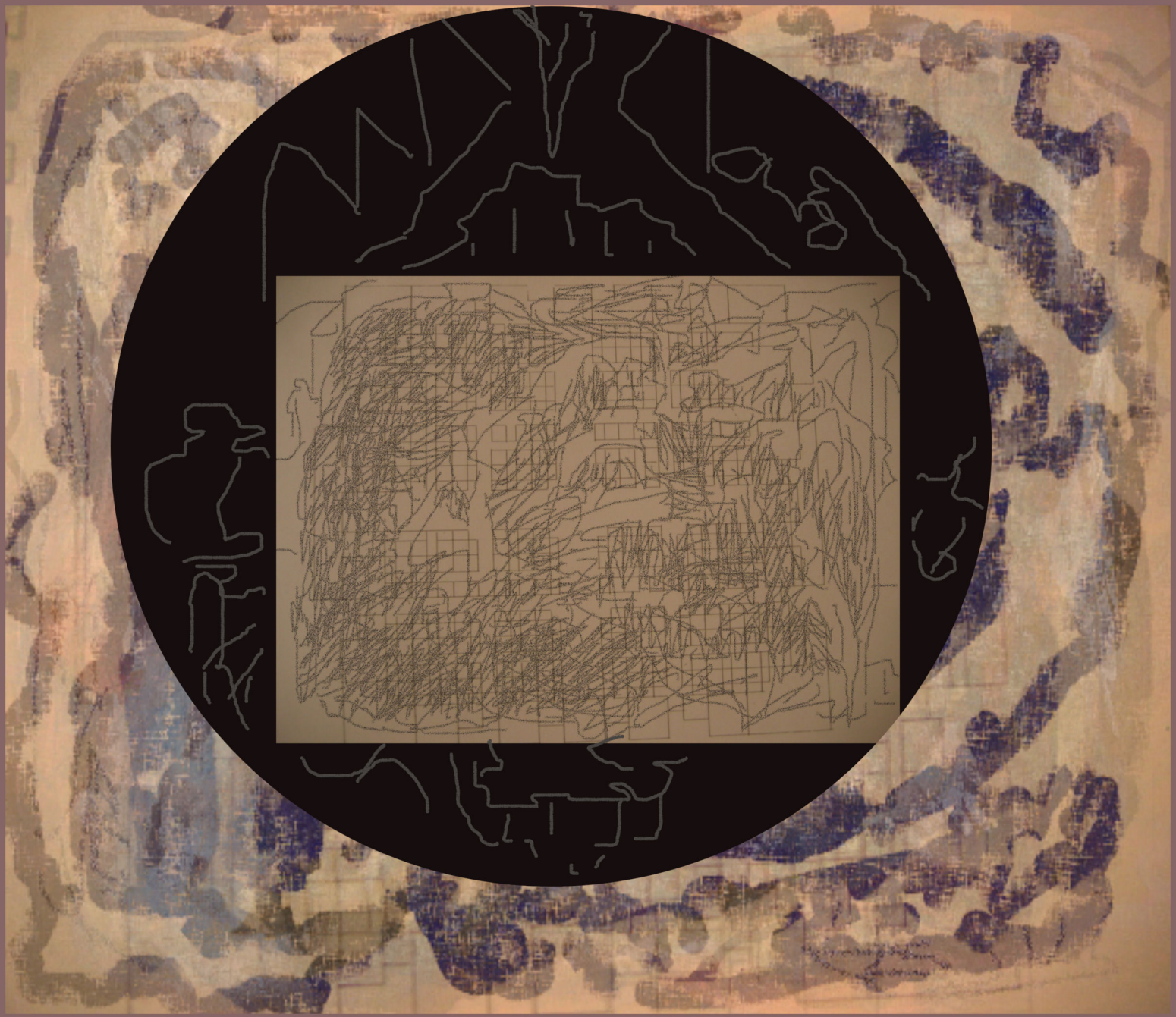
"As they step into the same rivers, other and ot
ing a source are echoed in Mieke Bals Quoting
"engagement with objects" as remembered getti
tive and instead, finding the imagery like o
ory she shares as follows in page 7 of her
to the insistence in the opposites
shared time as an atemporality
requirement.
Bals theory
tionship
pre
tory in Baroque terms which are
also contemporary (in terms of
polymorphic experience of sub-
ject and object as inter active
fields)... for the purposes of this
ticle I will substitute
"fragmentary" for hallucinatory
the sense that what experience
through art engagement, and
spececifically my project are a
pology. Again, Bal defines furth
"Topology destroys linearity by
making embedding non-existence
principle of narrative, but a body
The "fold" which Bal
as altered through
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My exp
that
work within these associations
trying to something like a new

topos 26

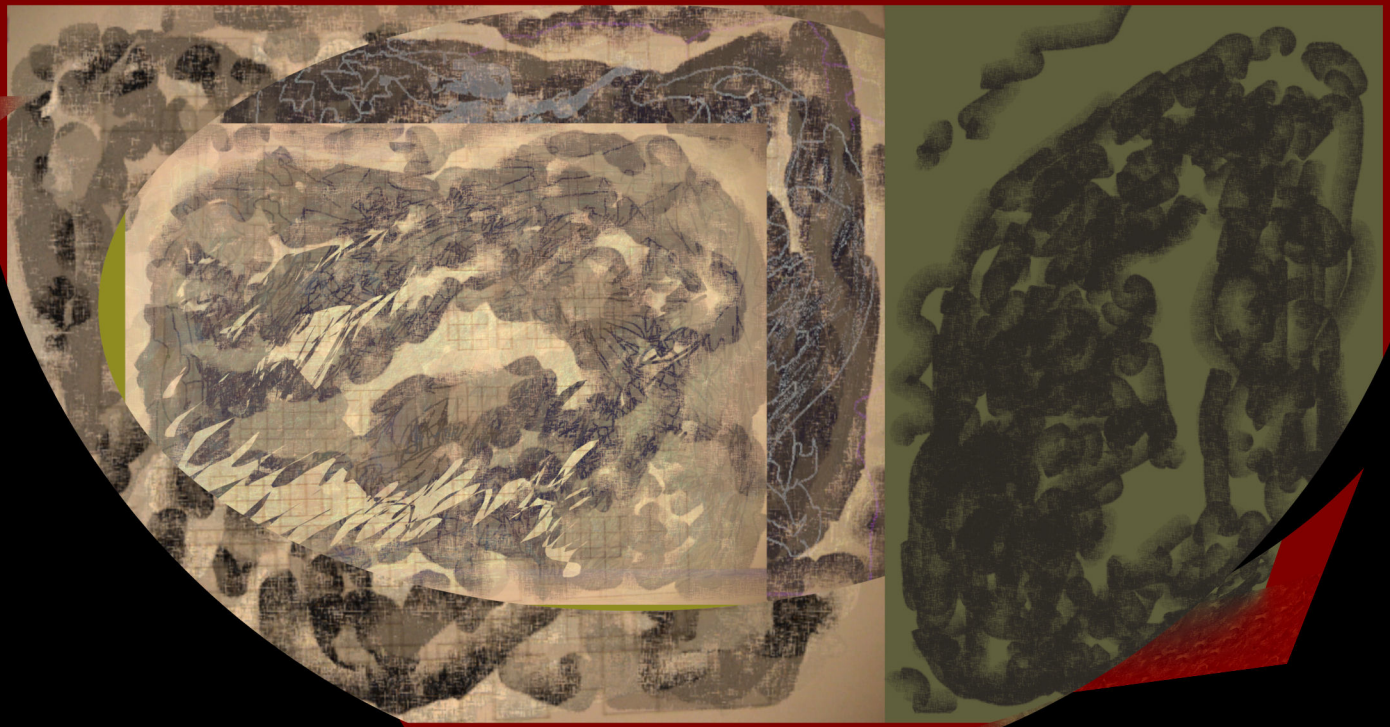




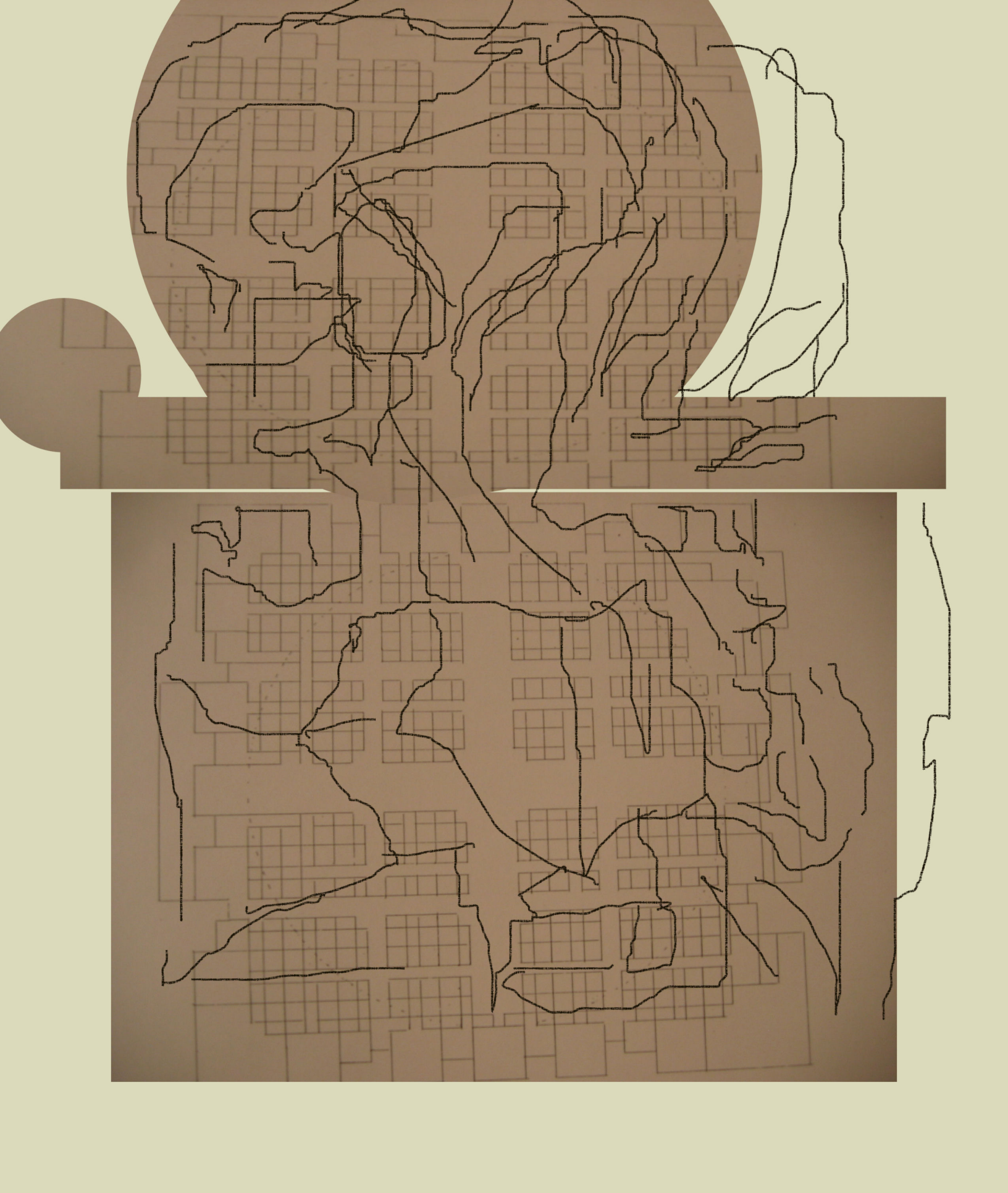
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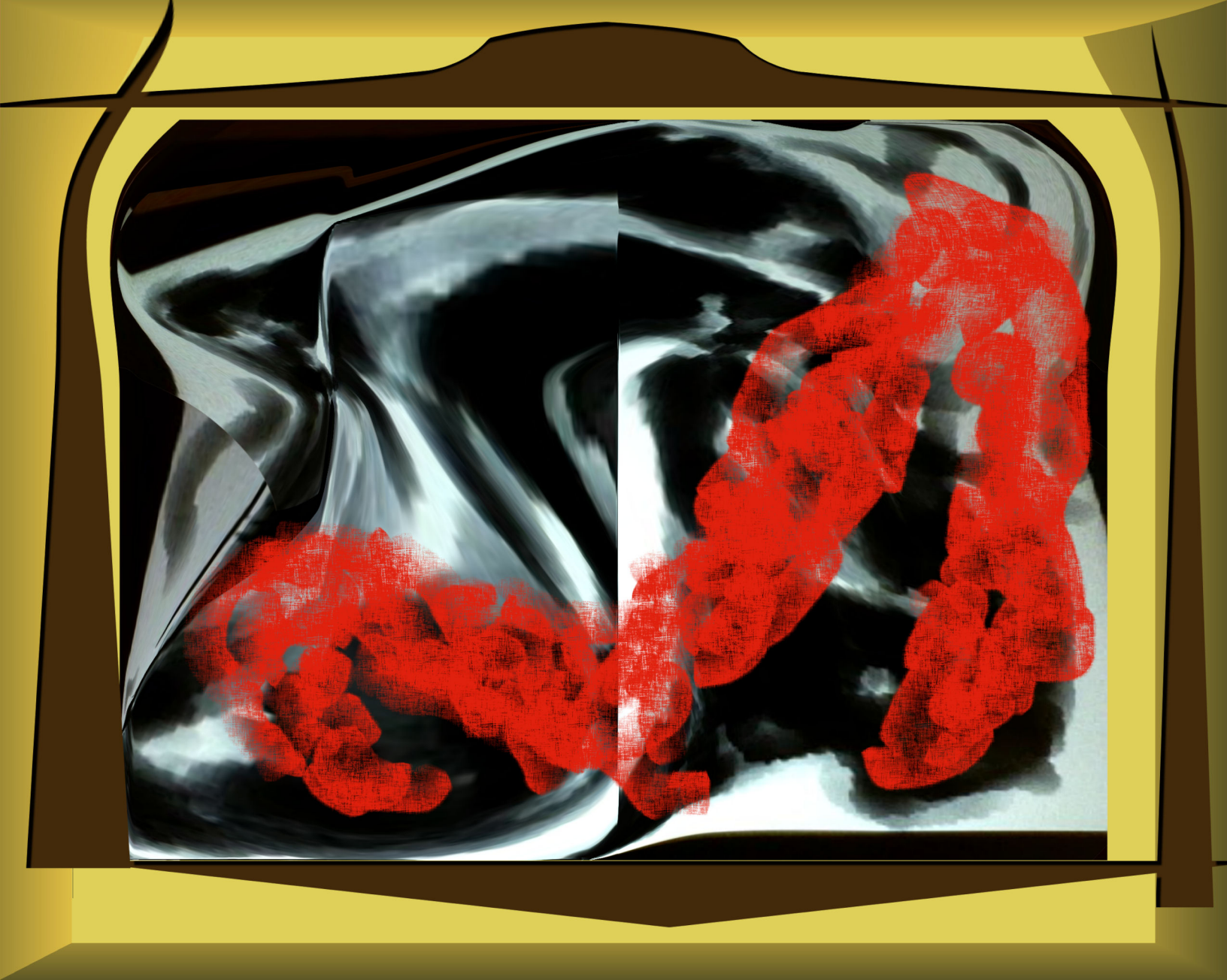


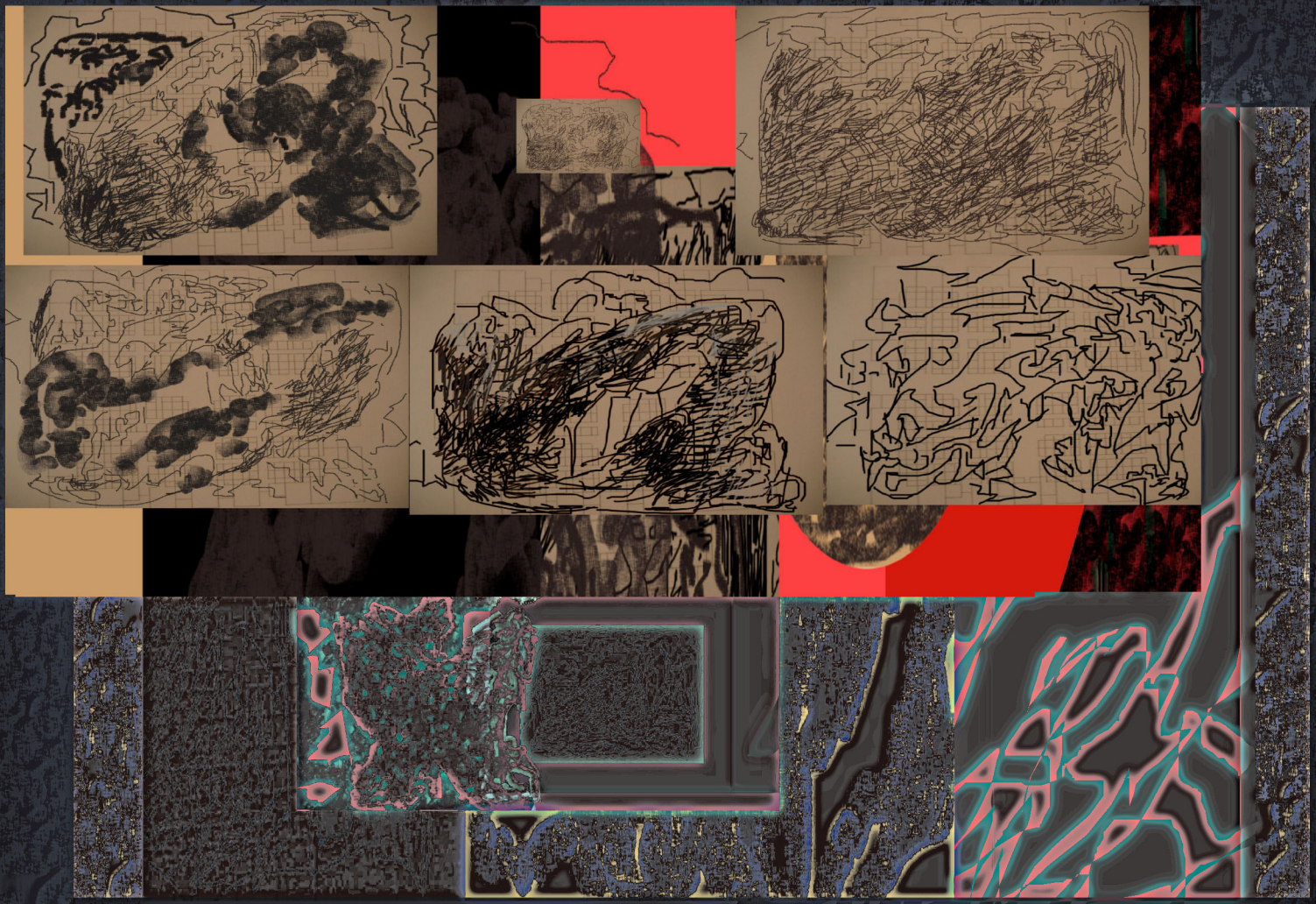












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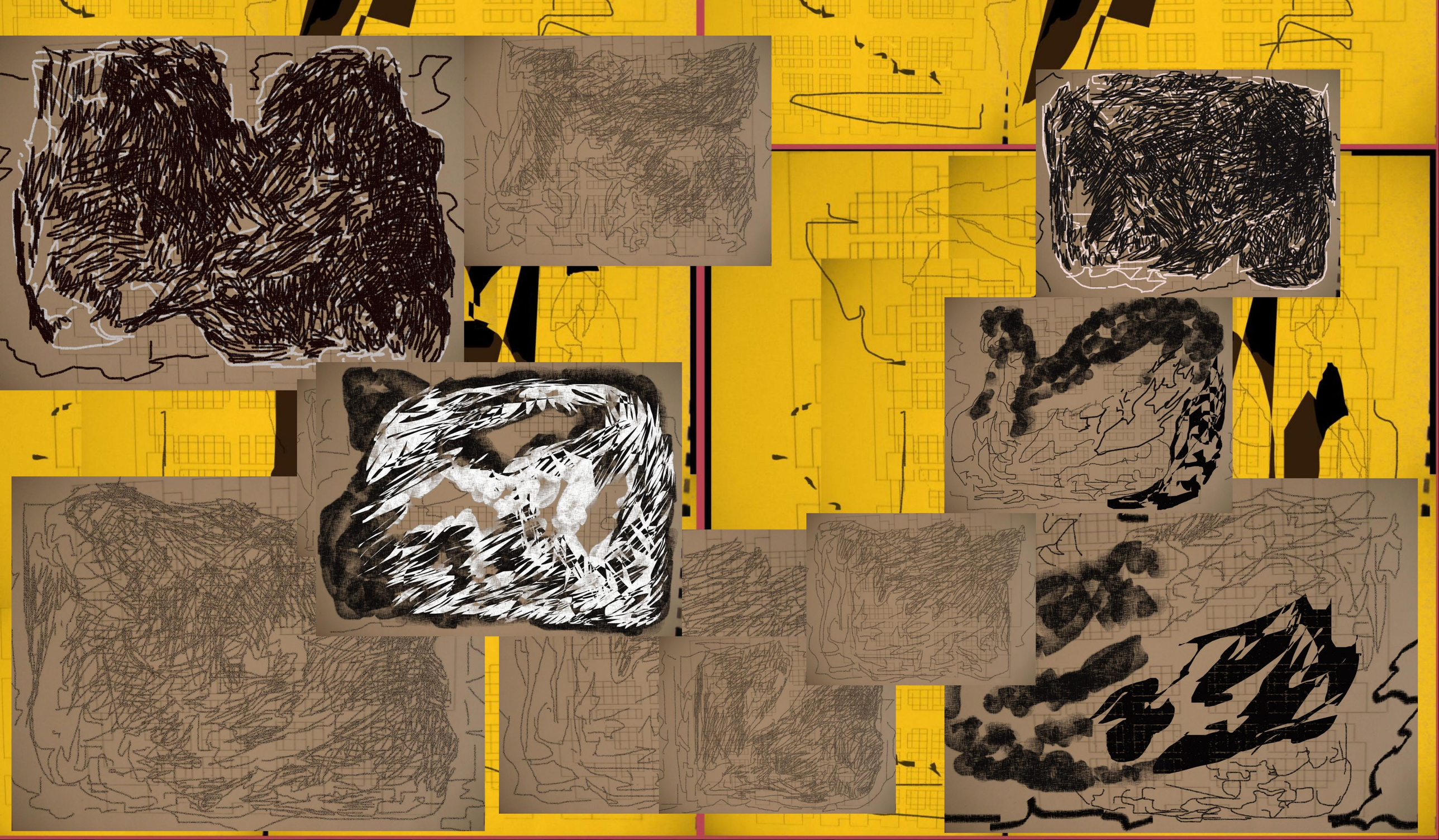
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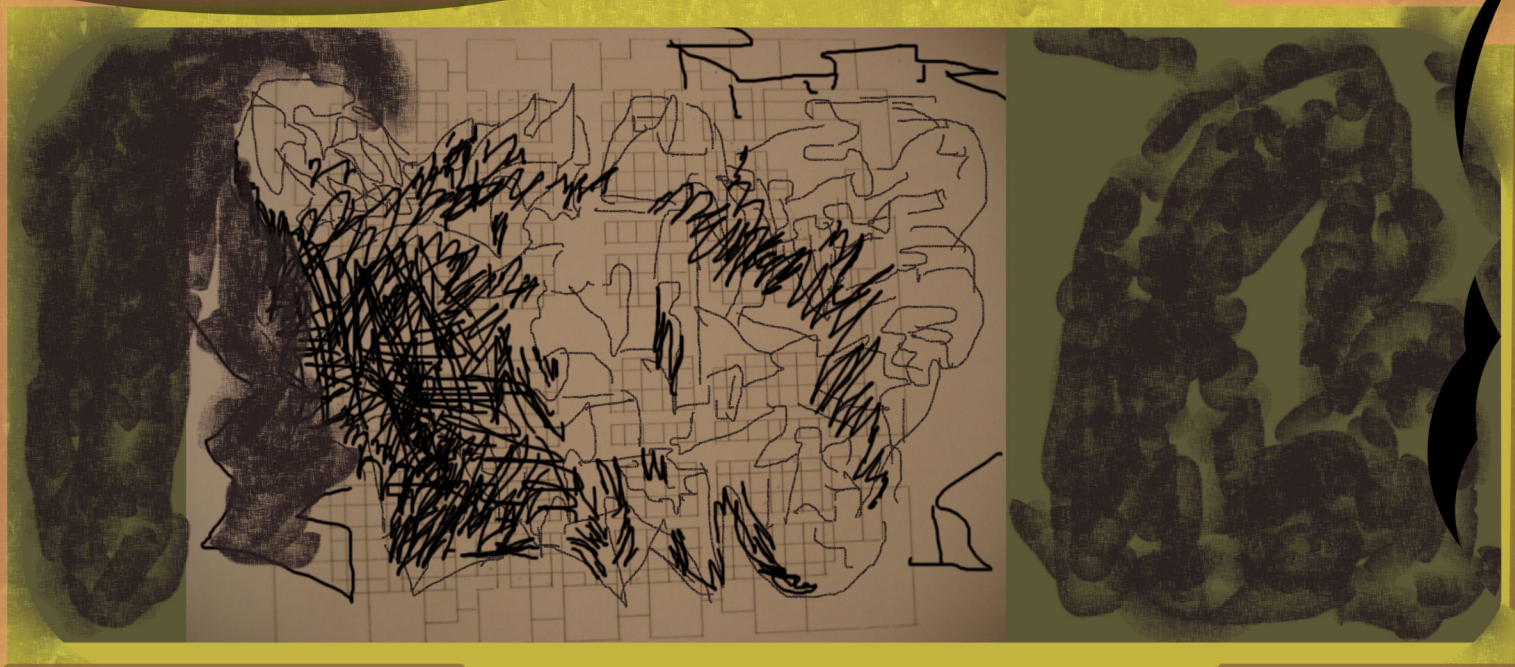
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("Language a dialect with a
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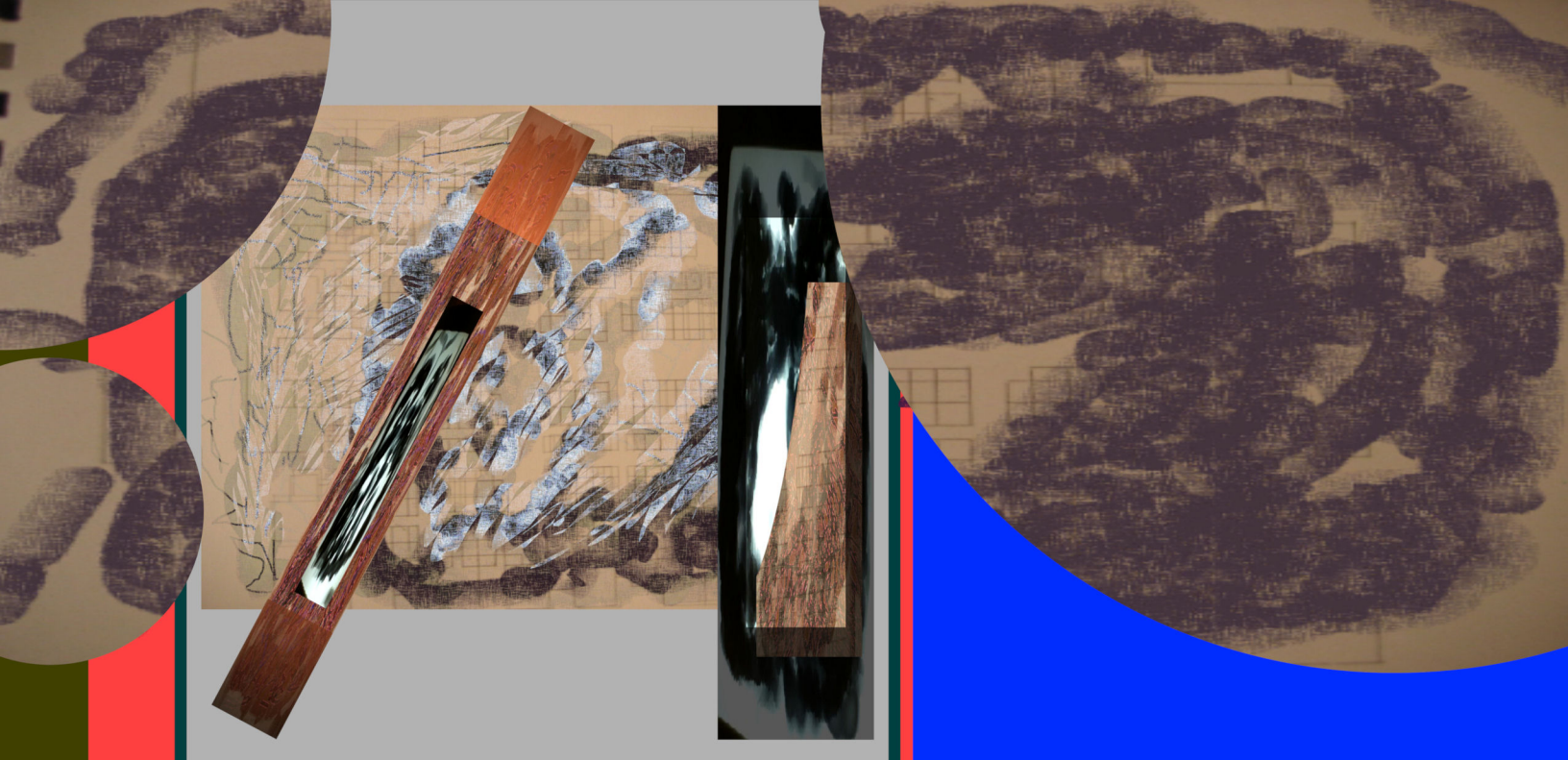
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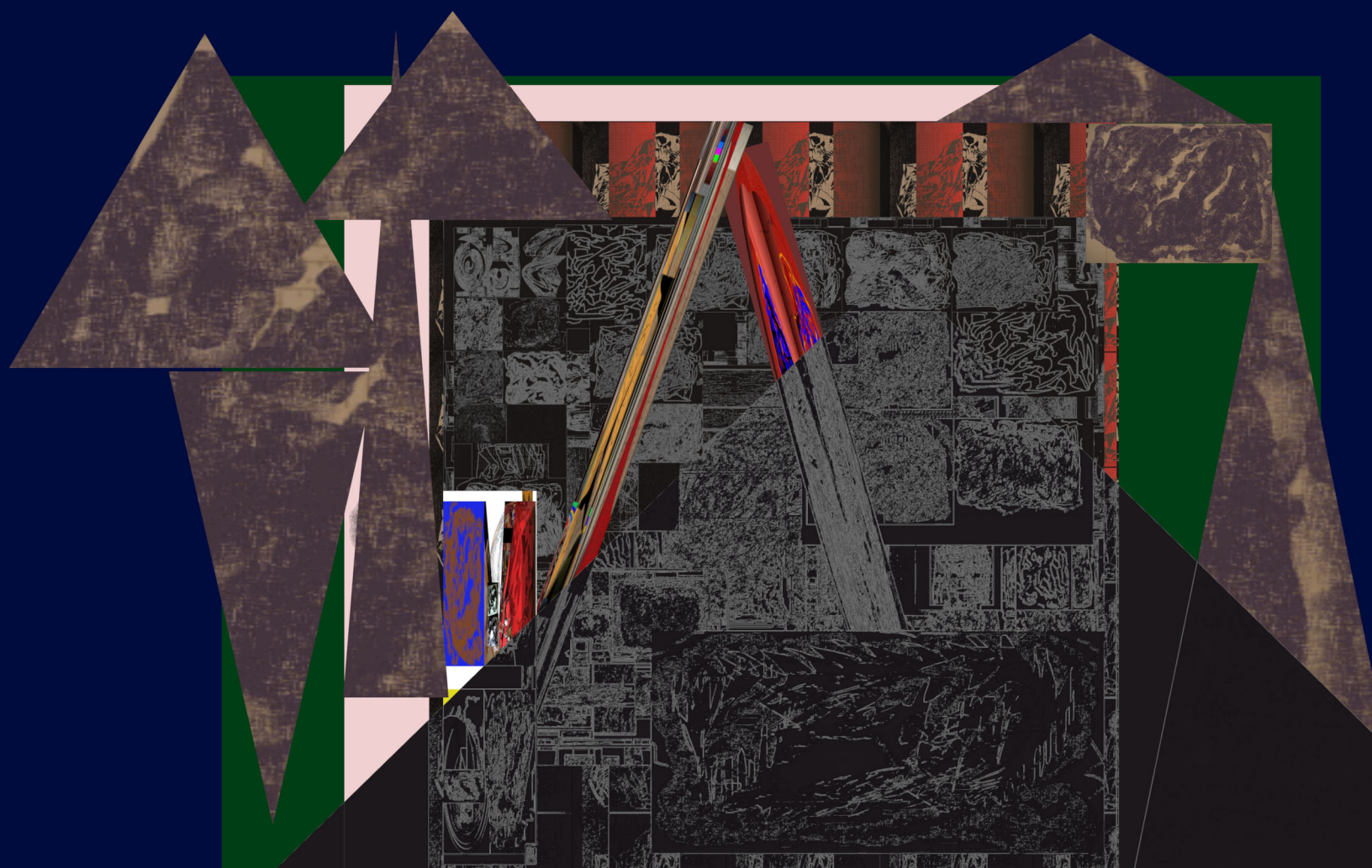


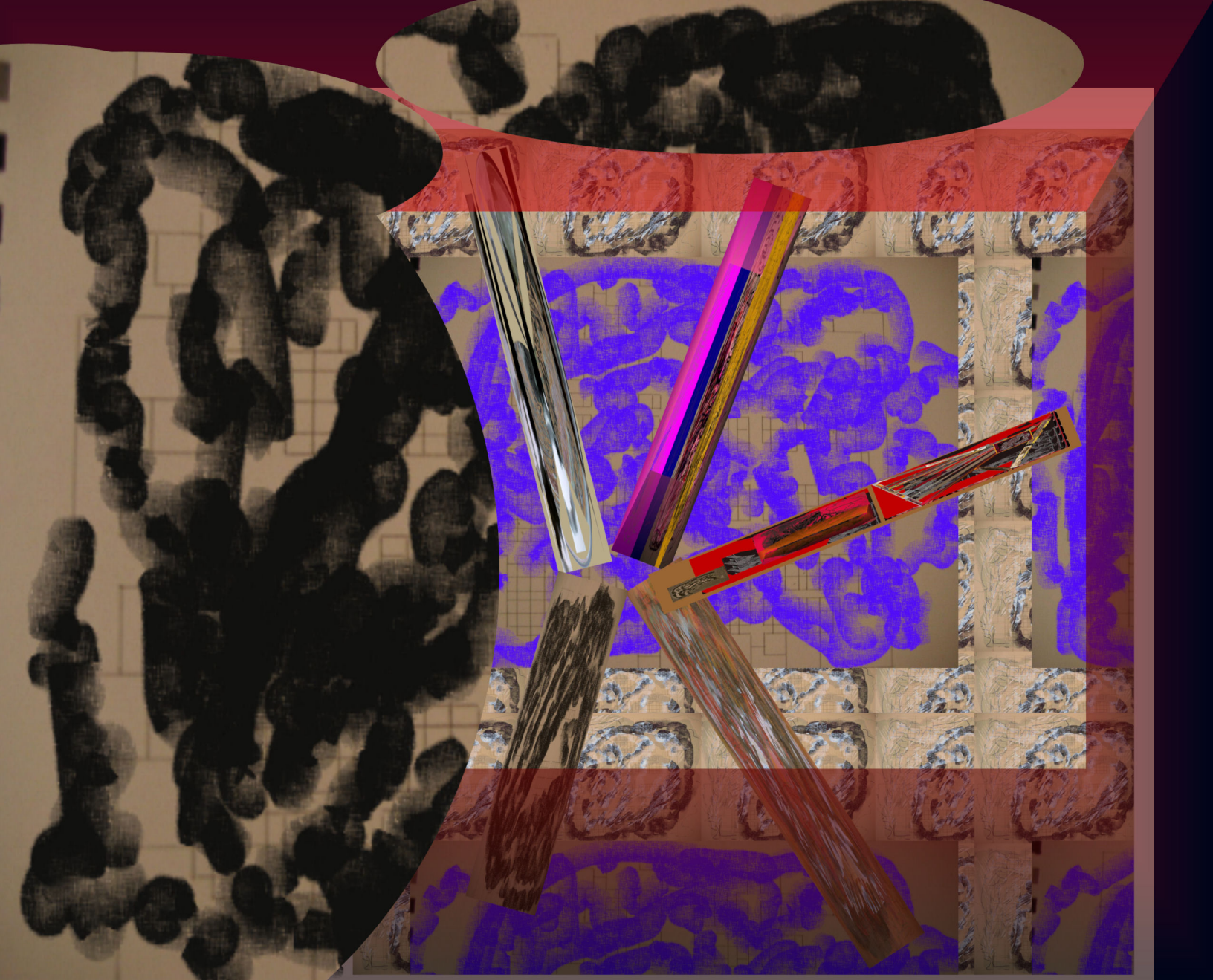


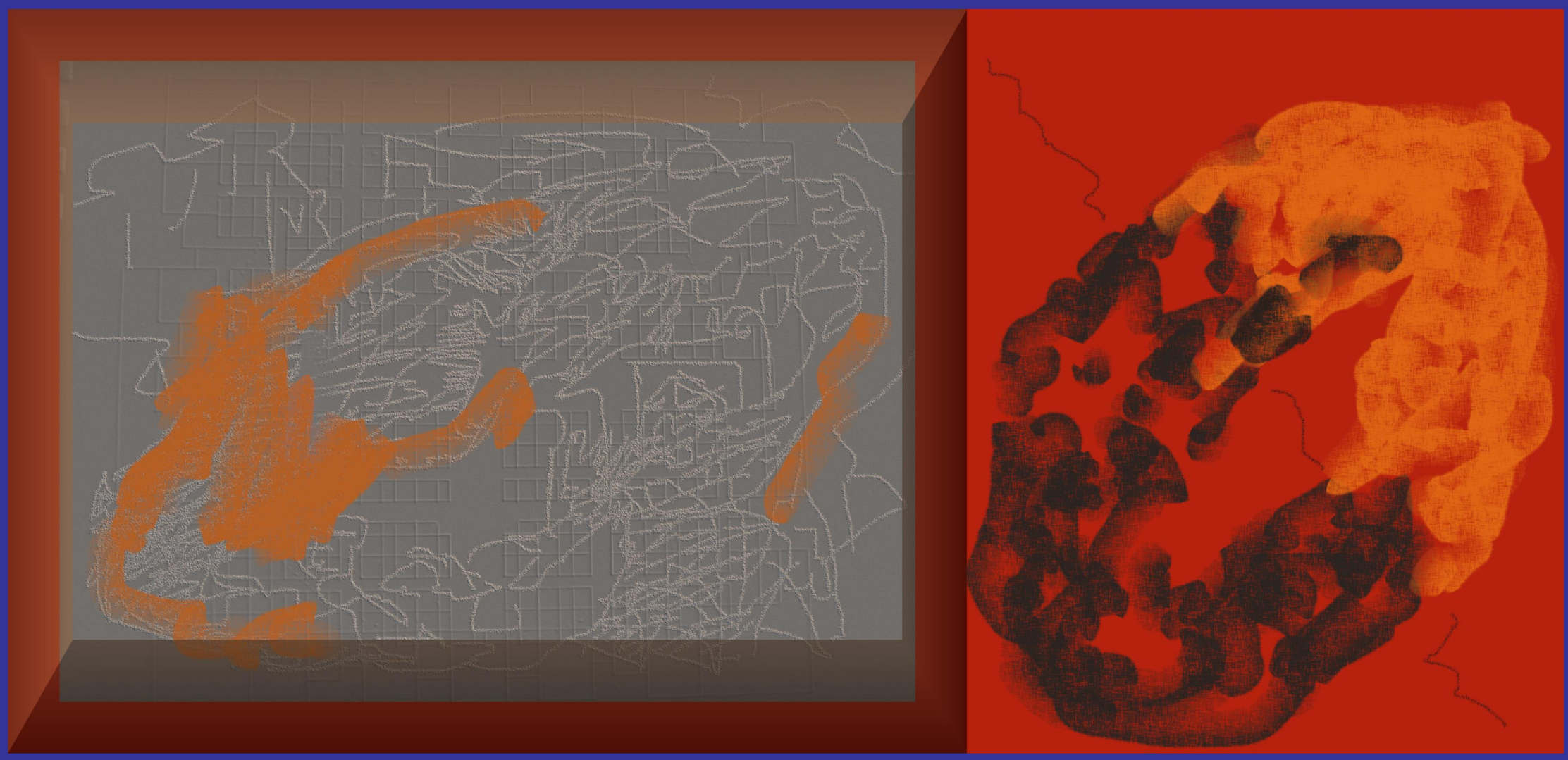


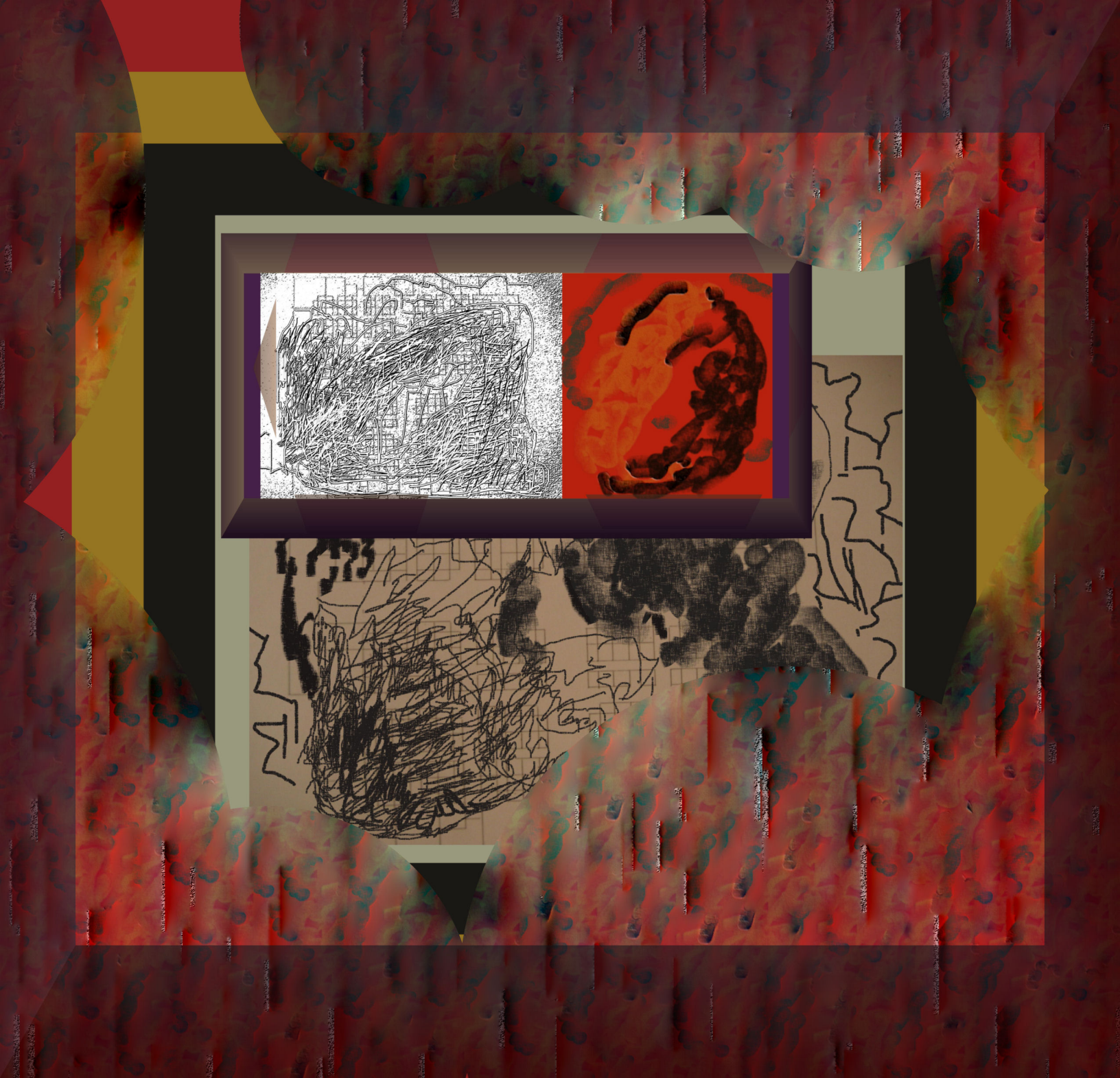


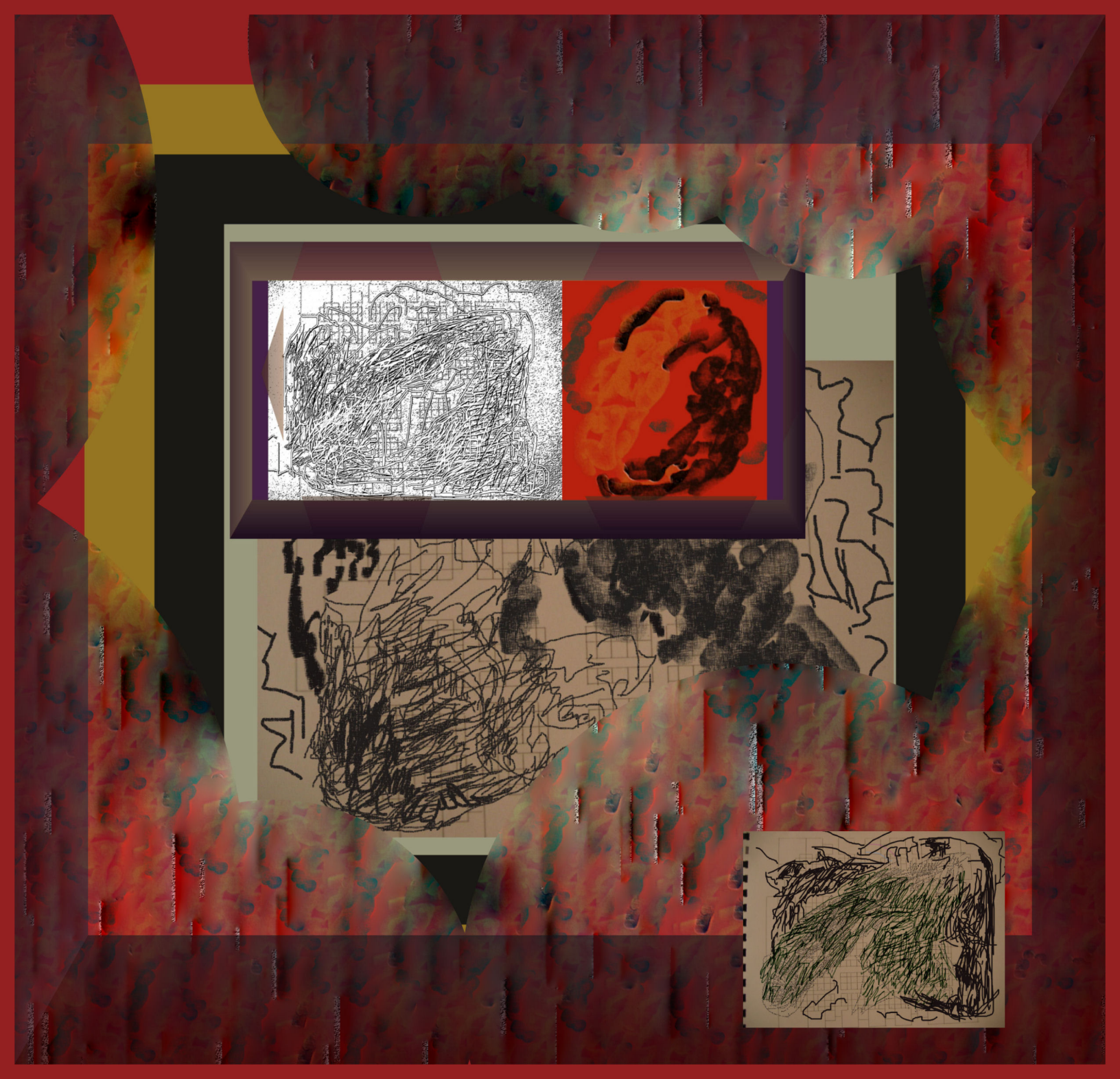


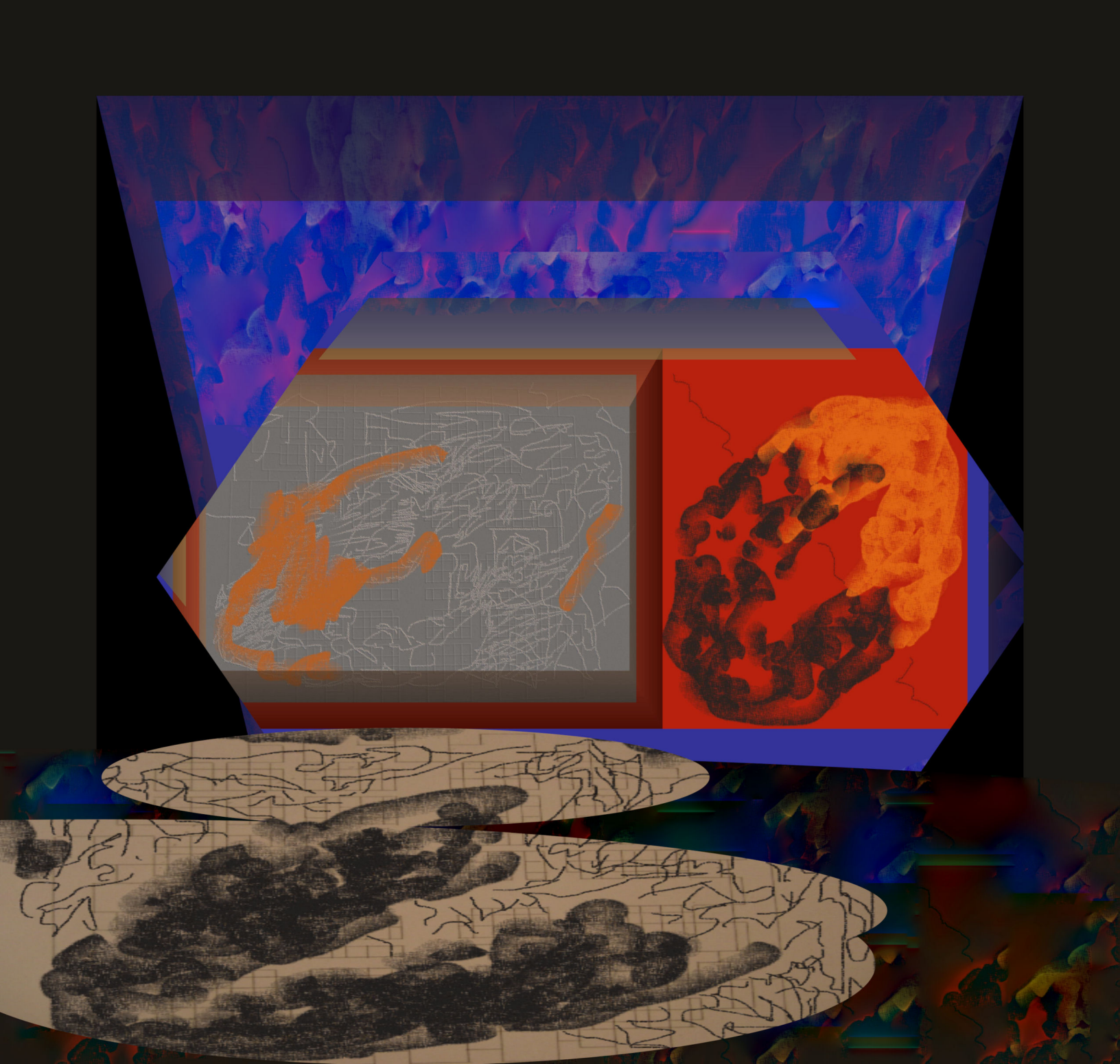


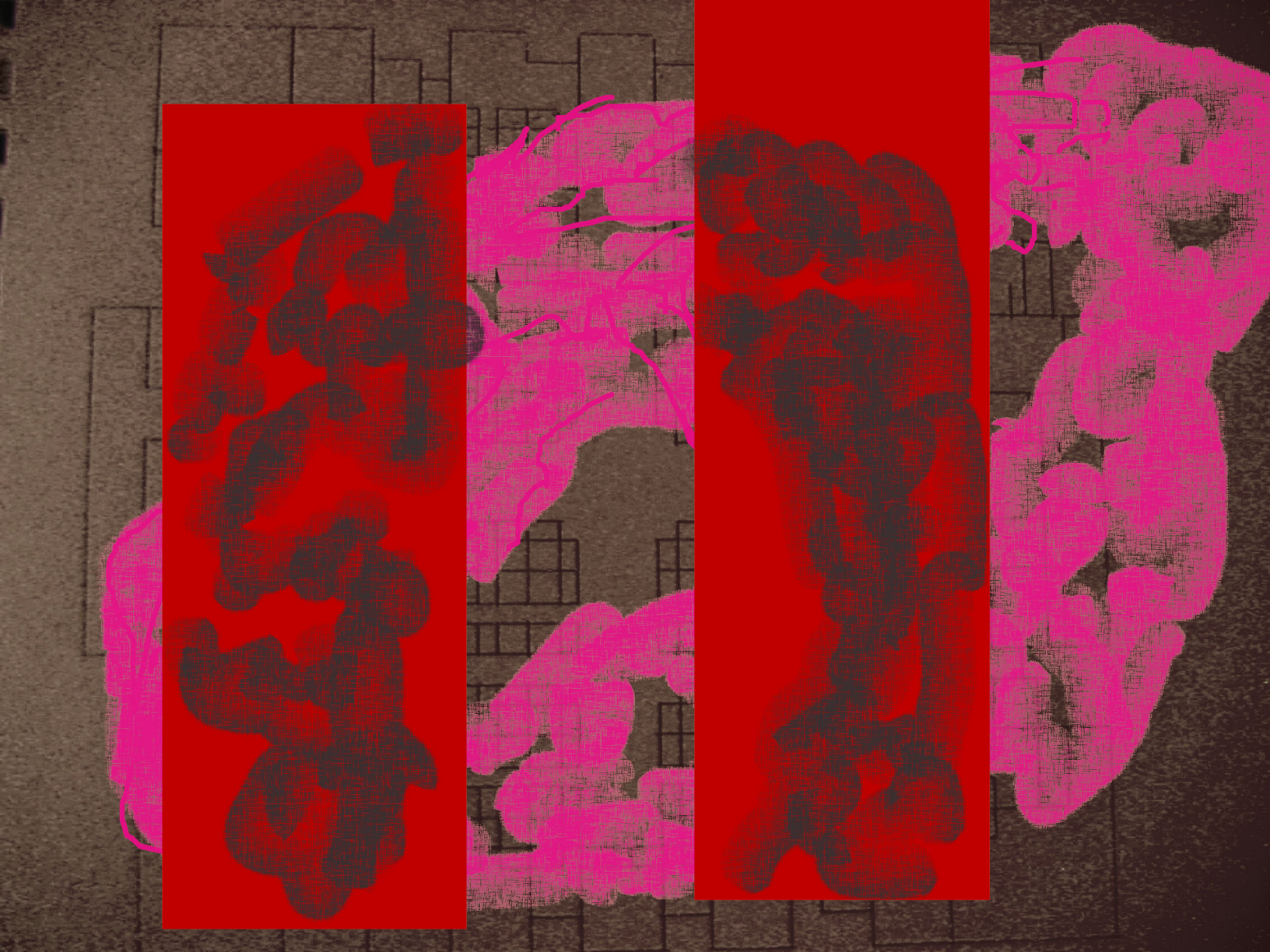


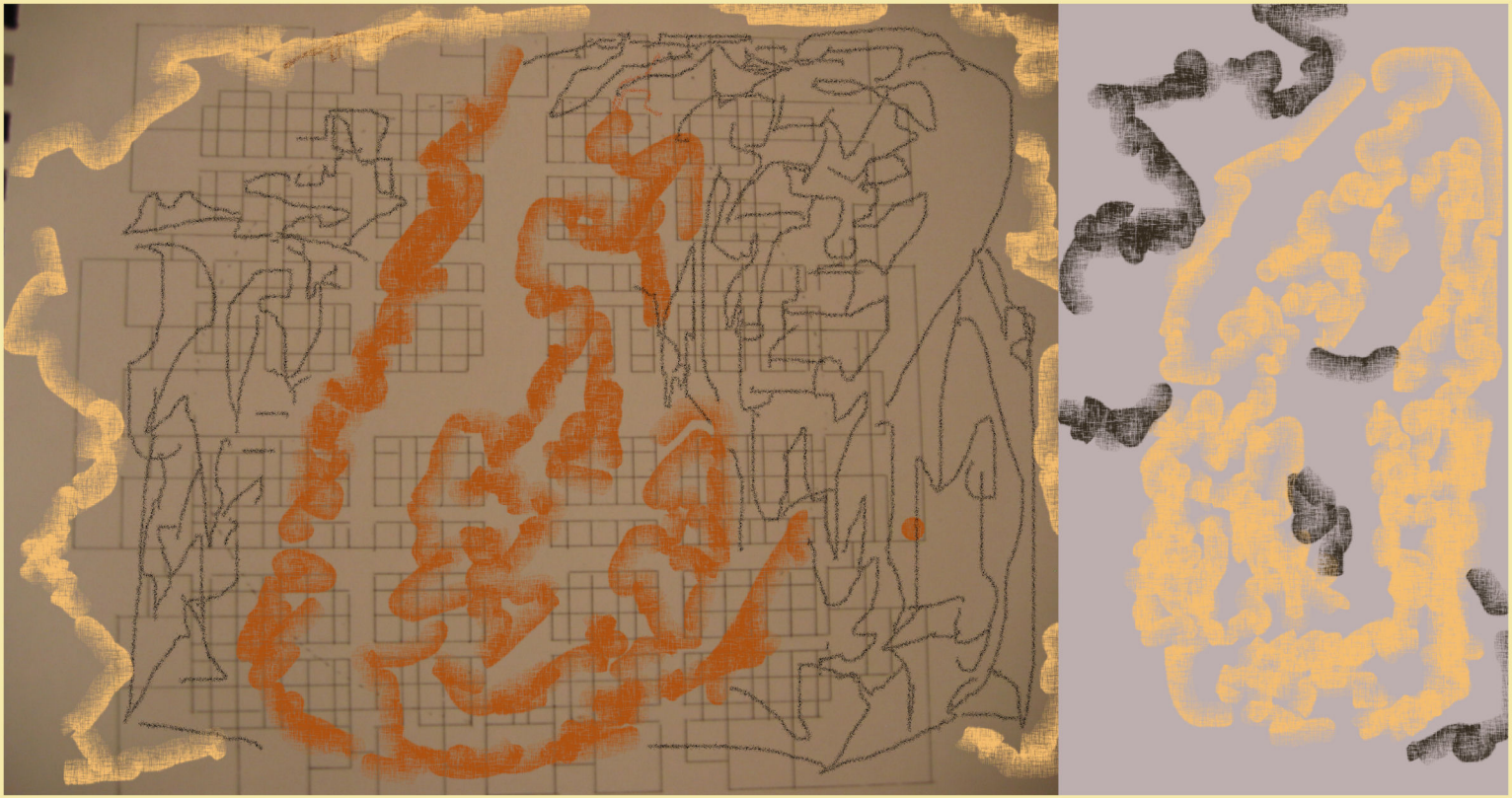




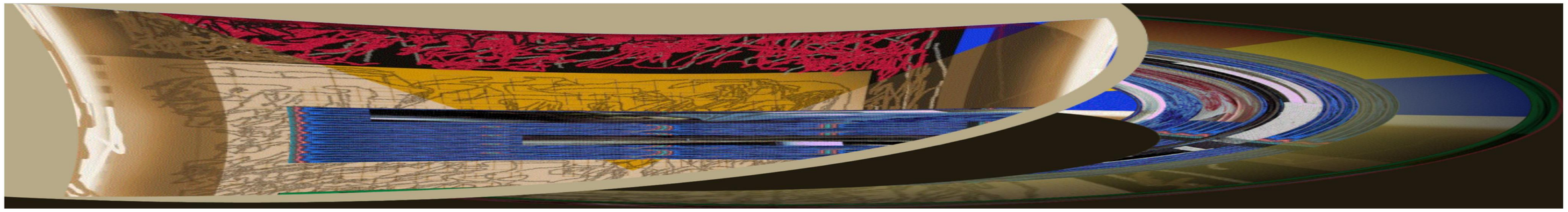






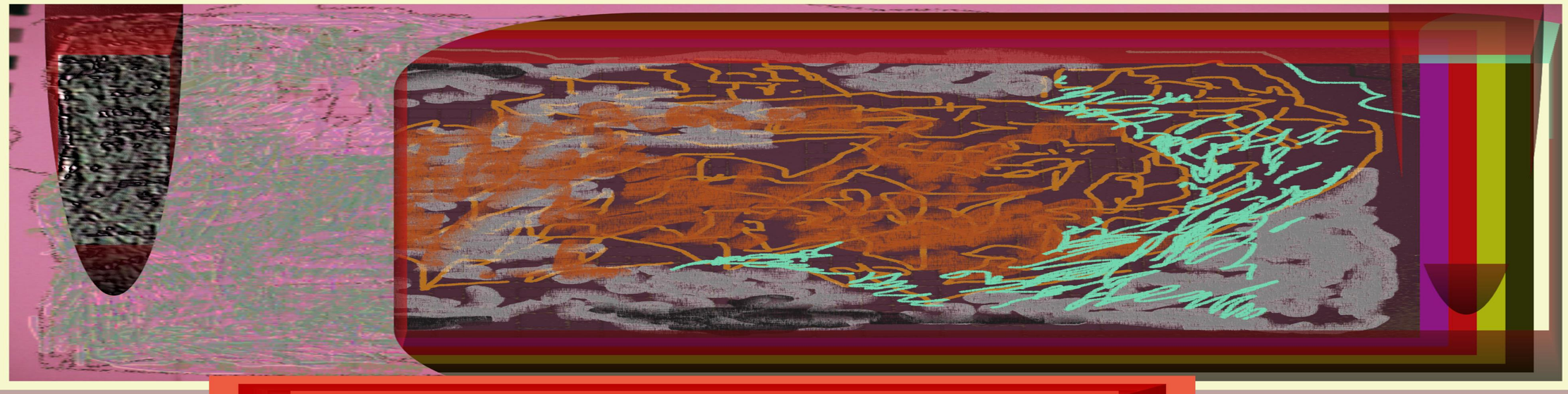


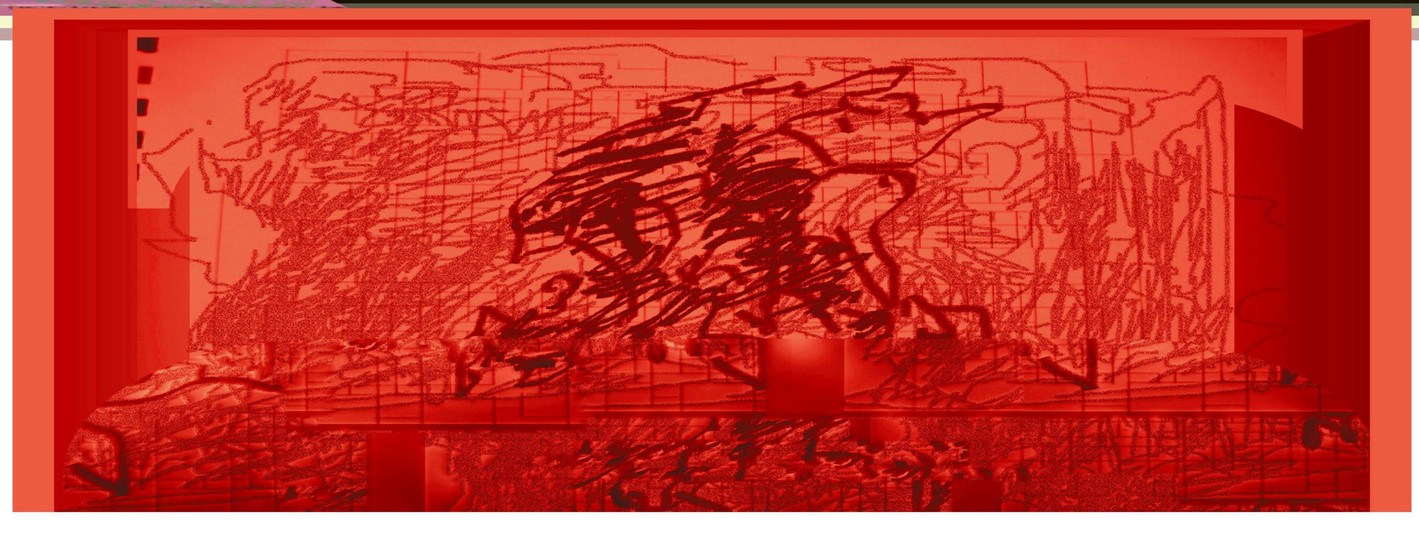


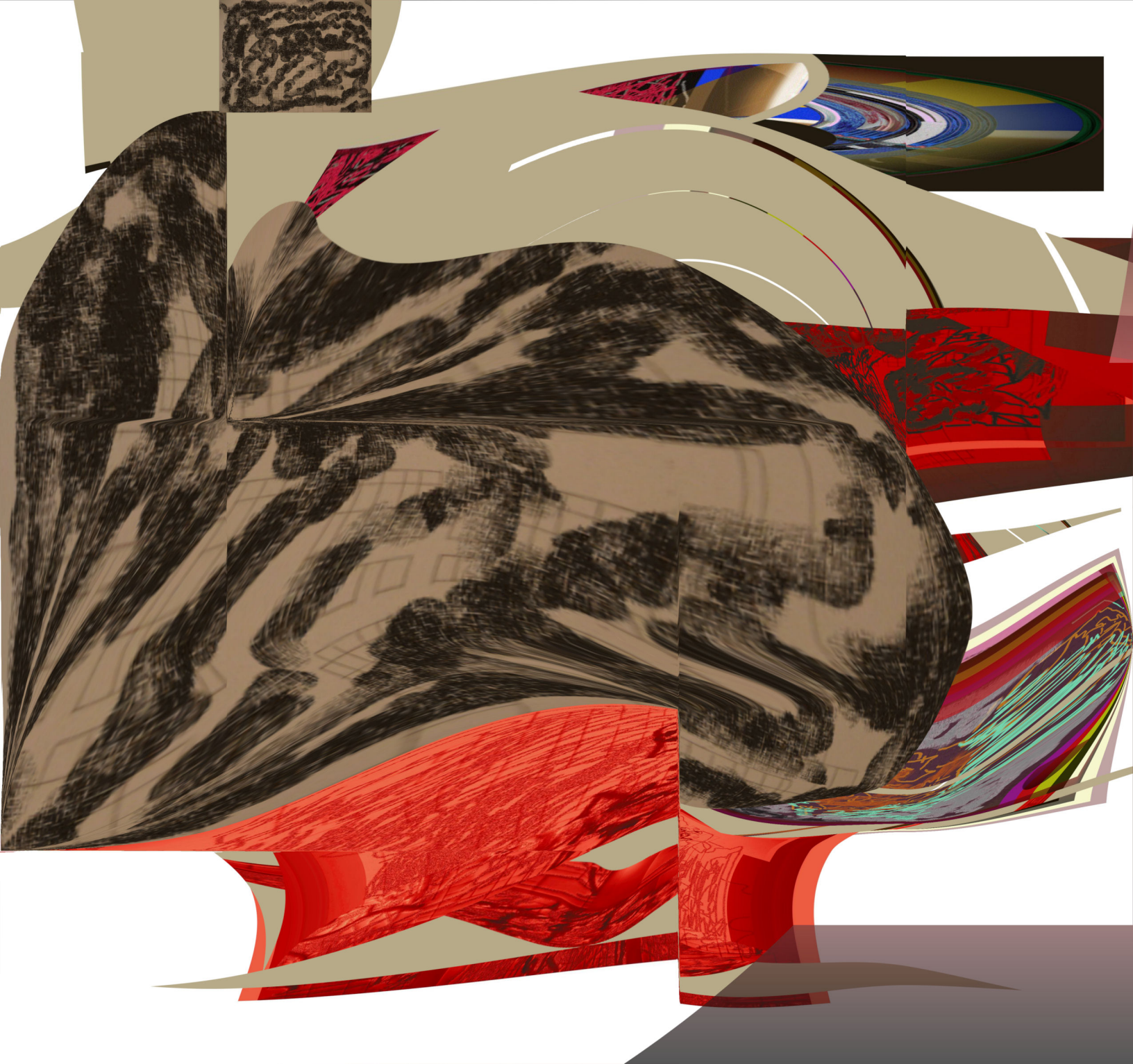




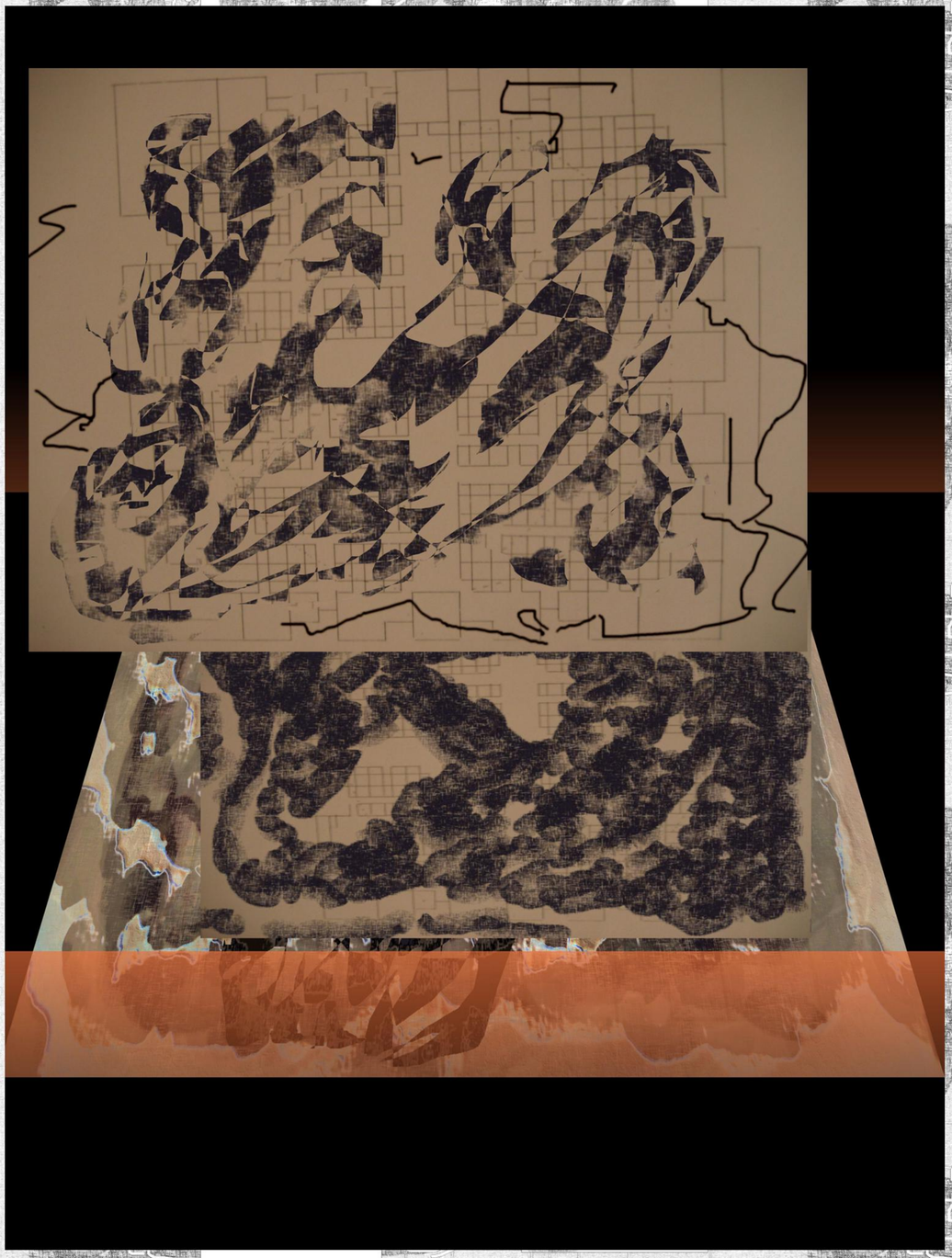




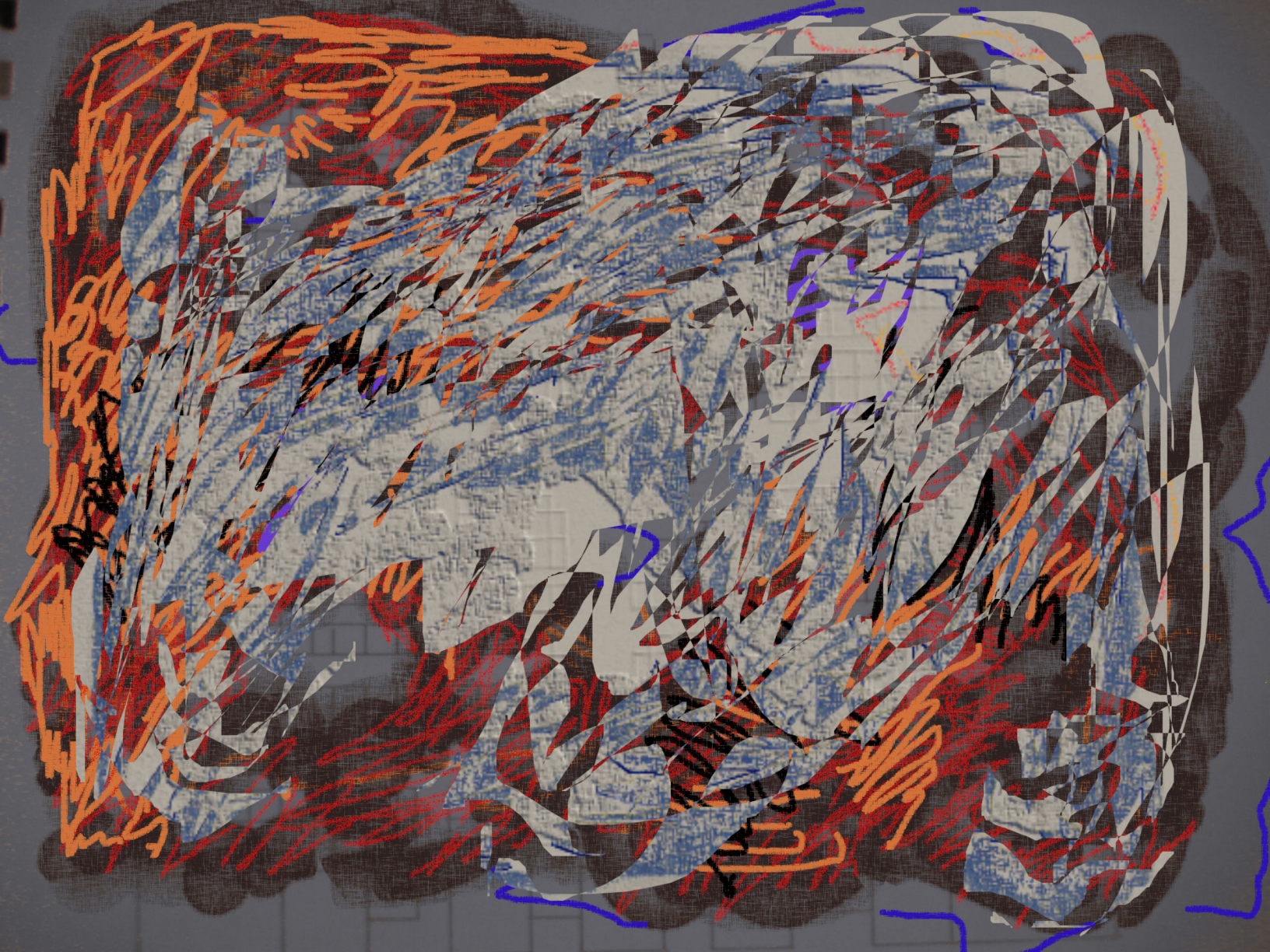


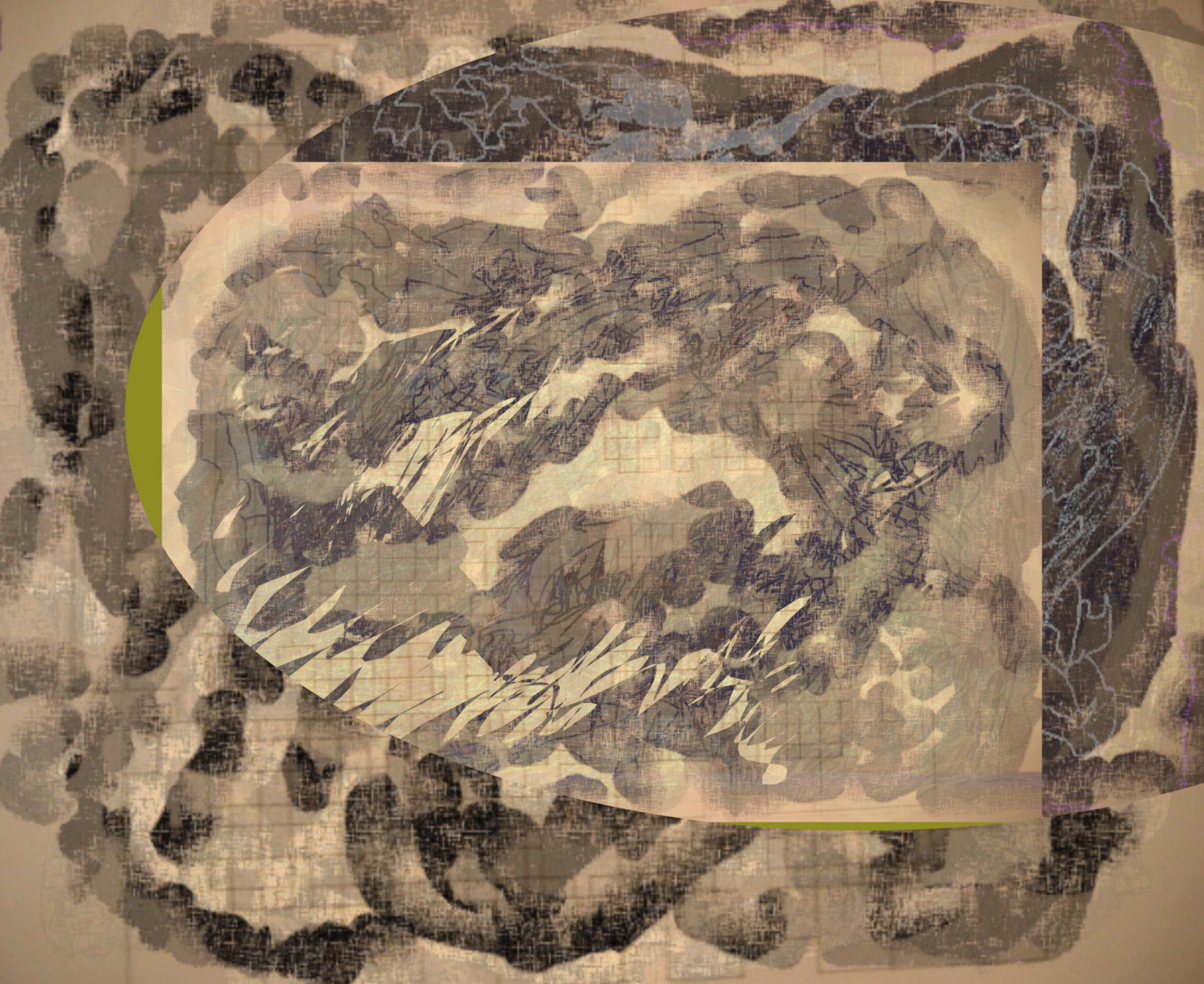


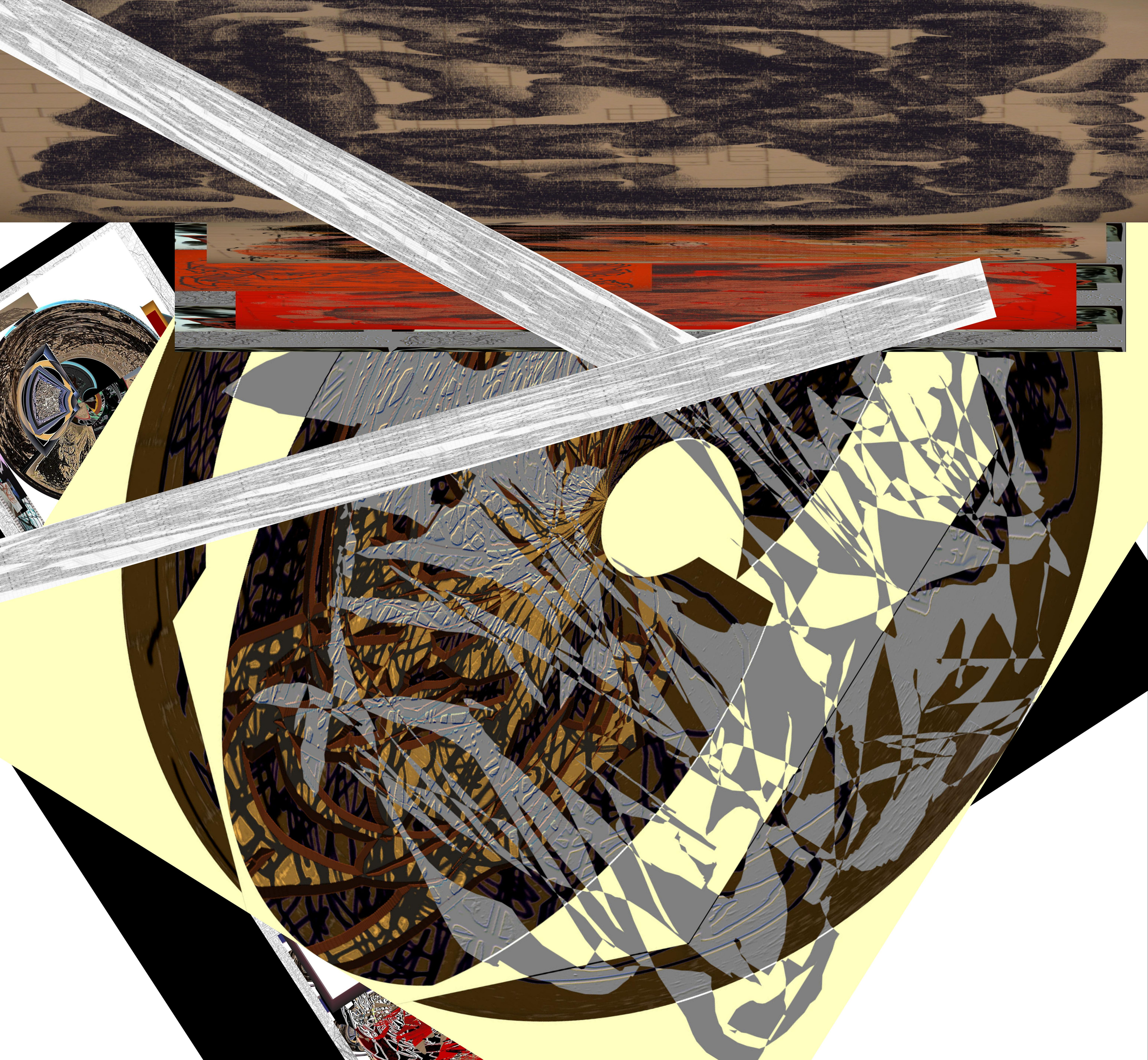




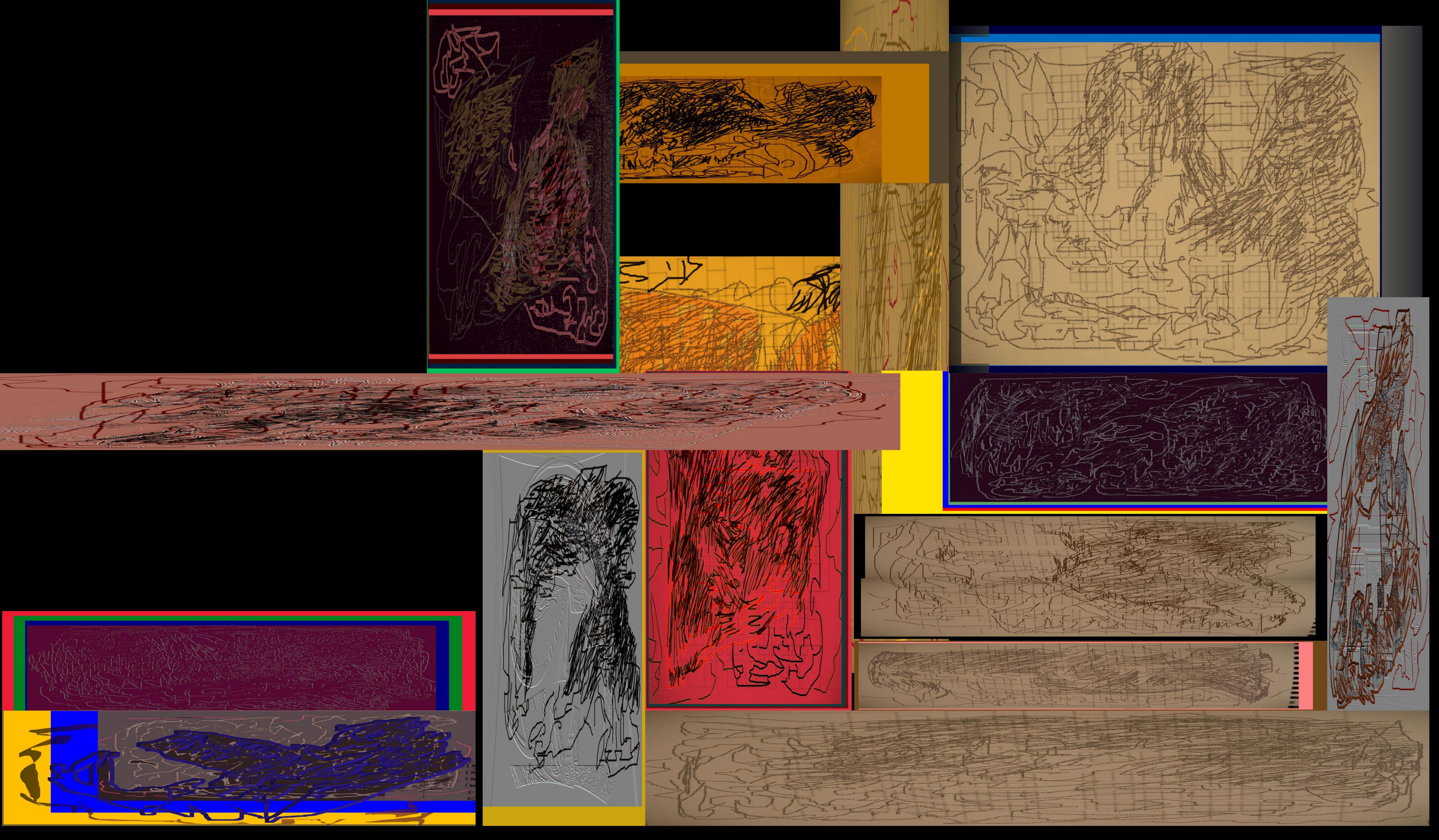


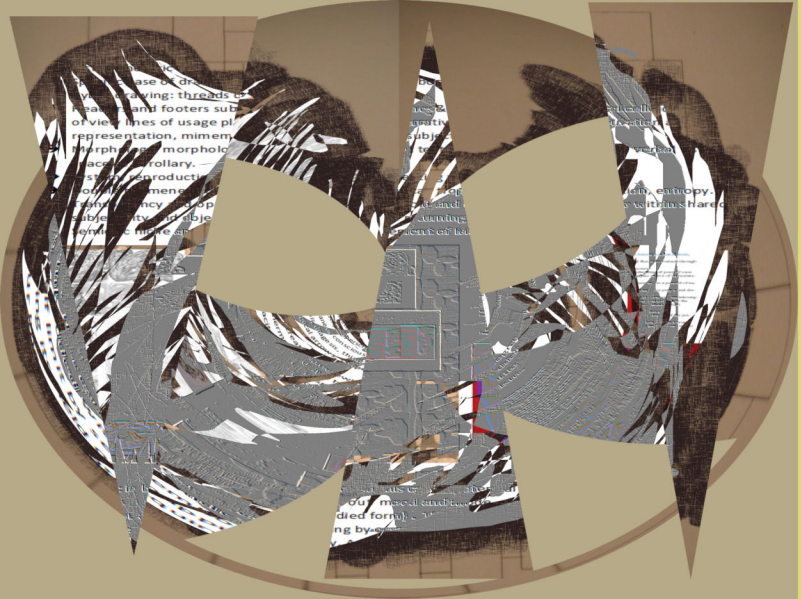




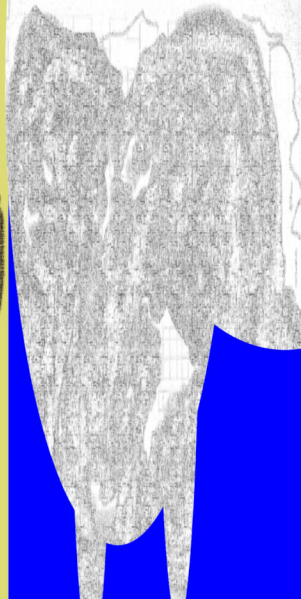




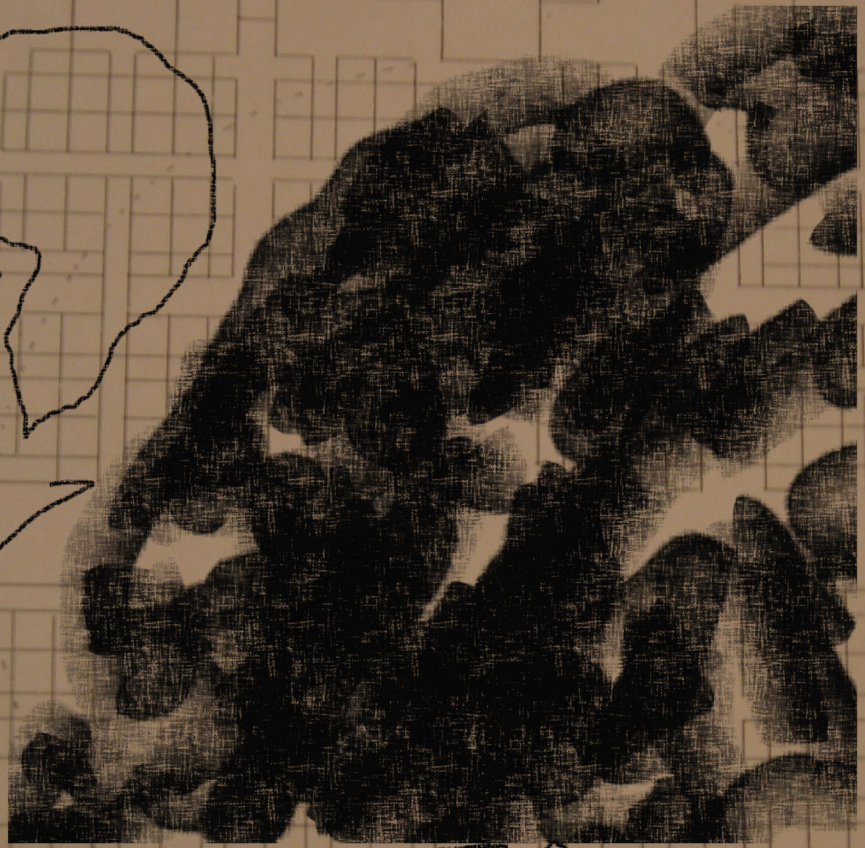


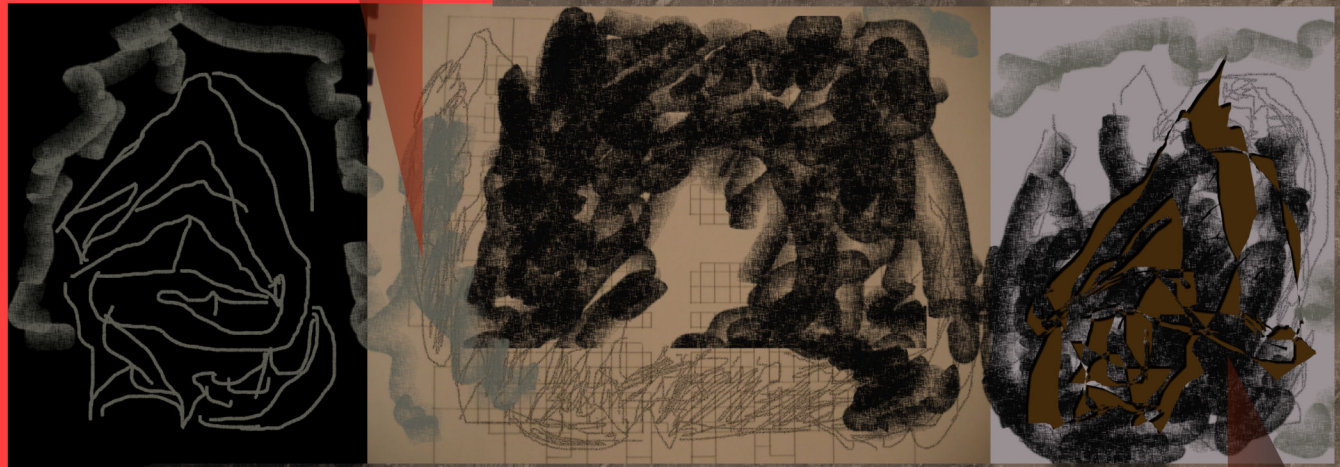


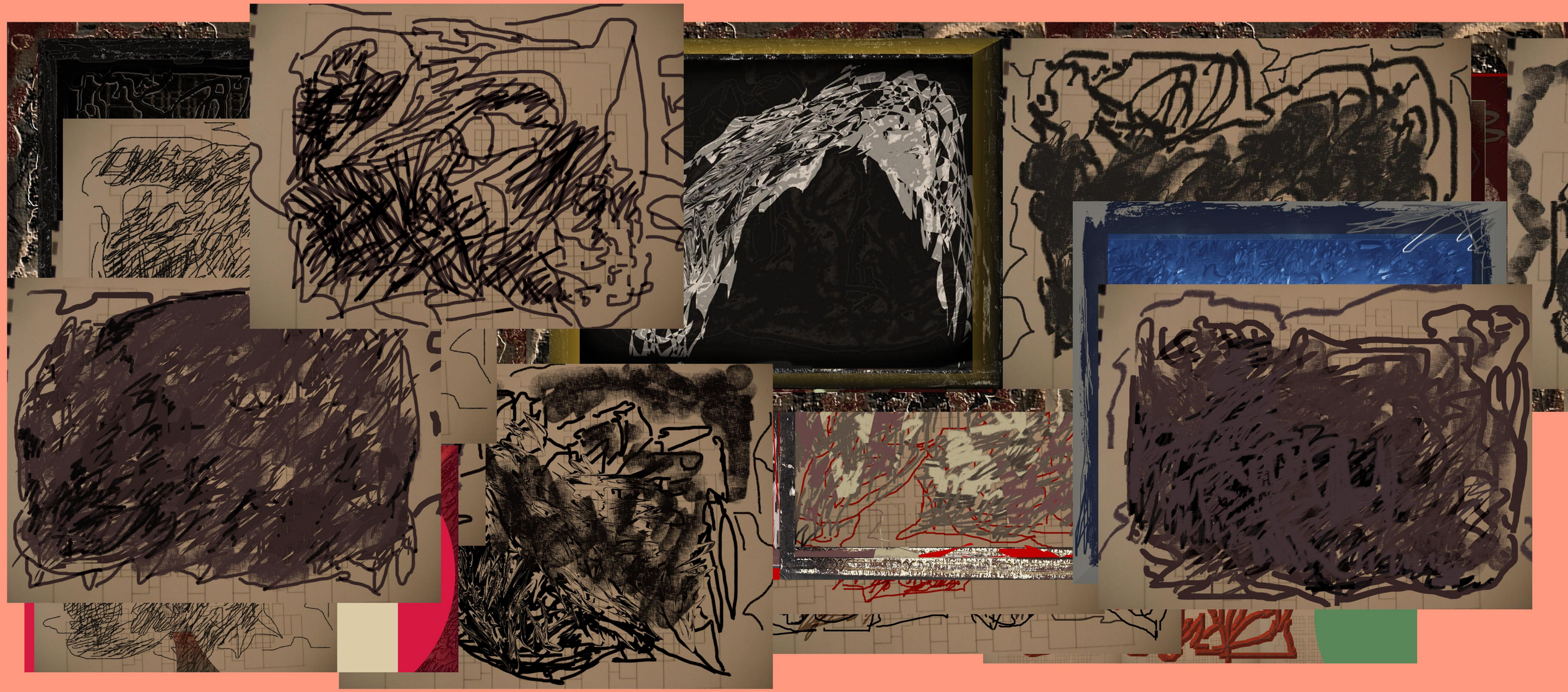


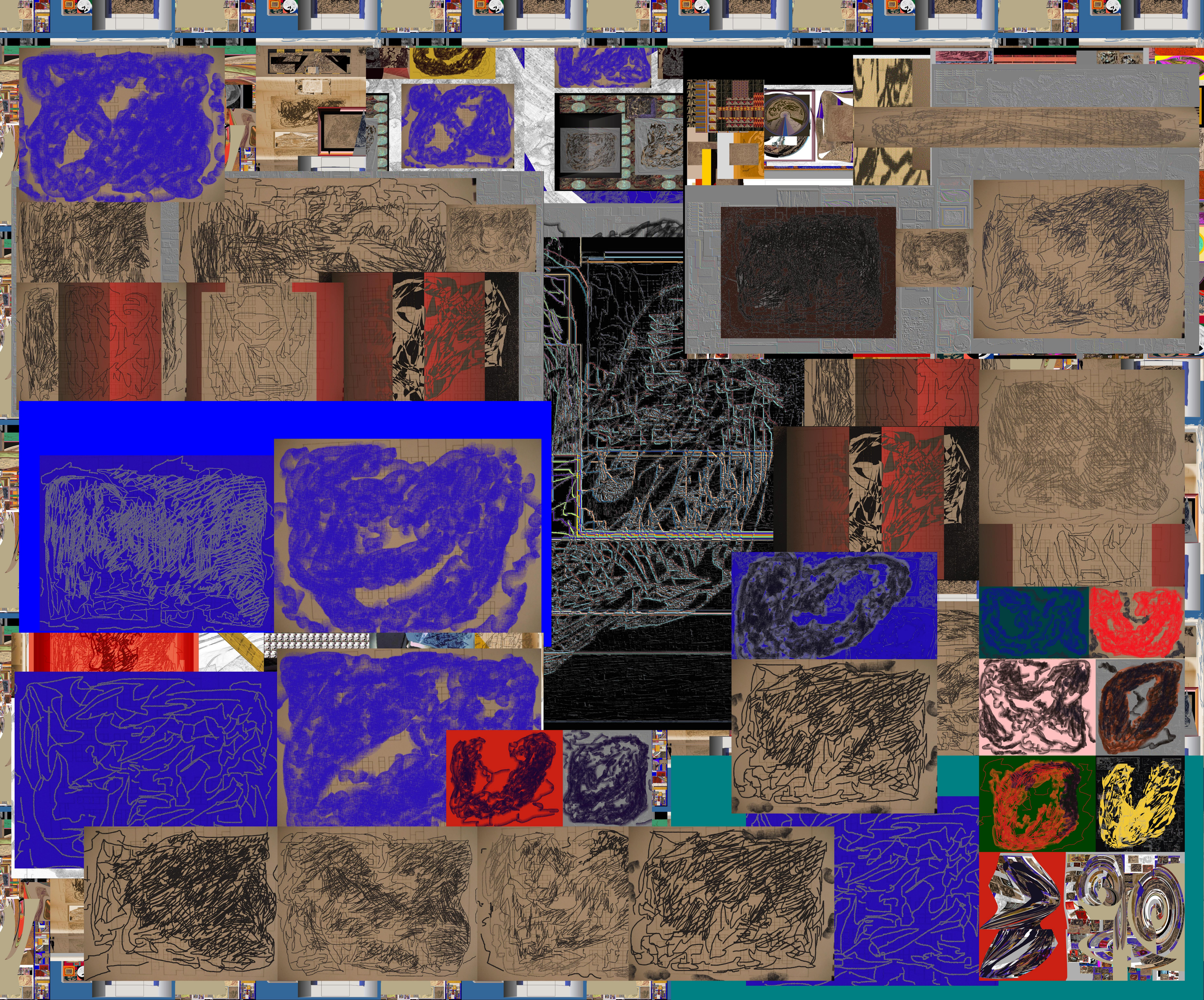




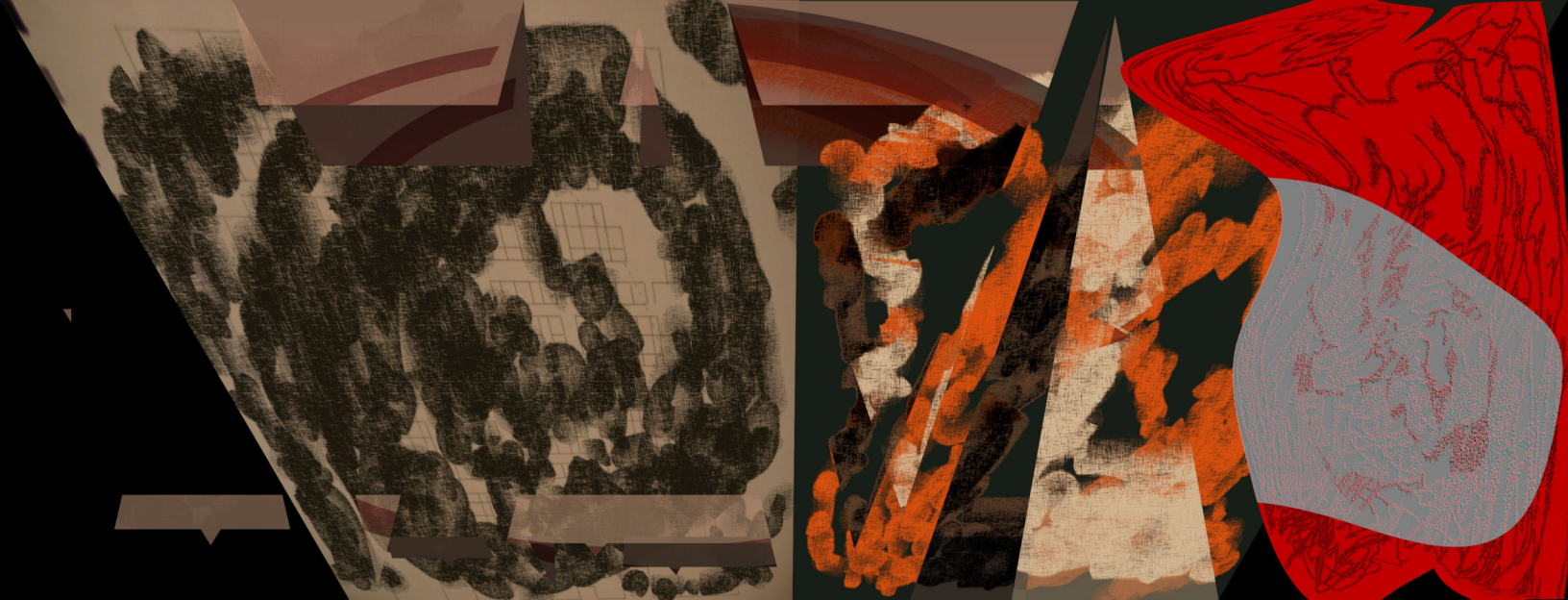














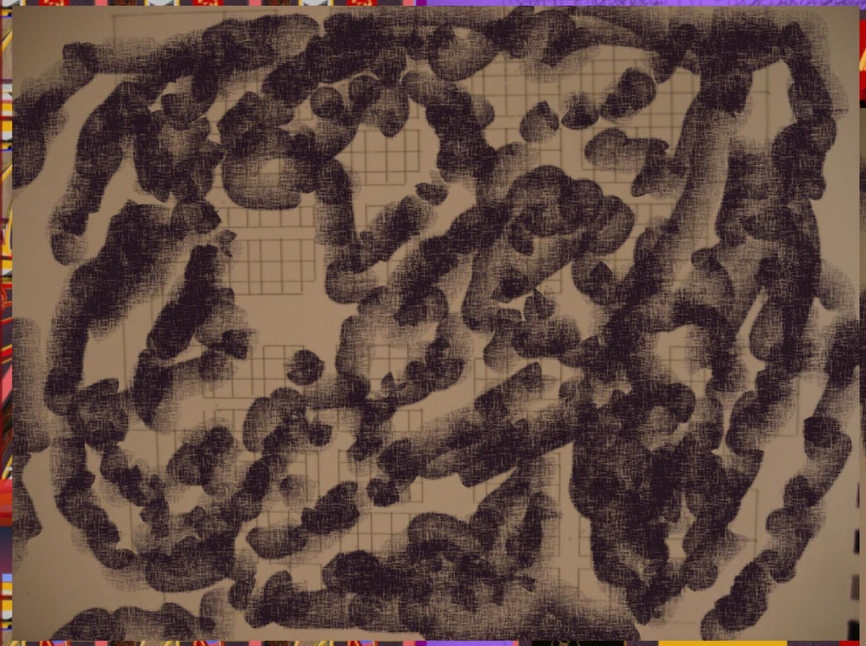


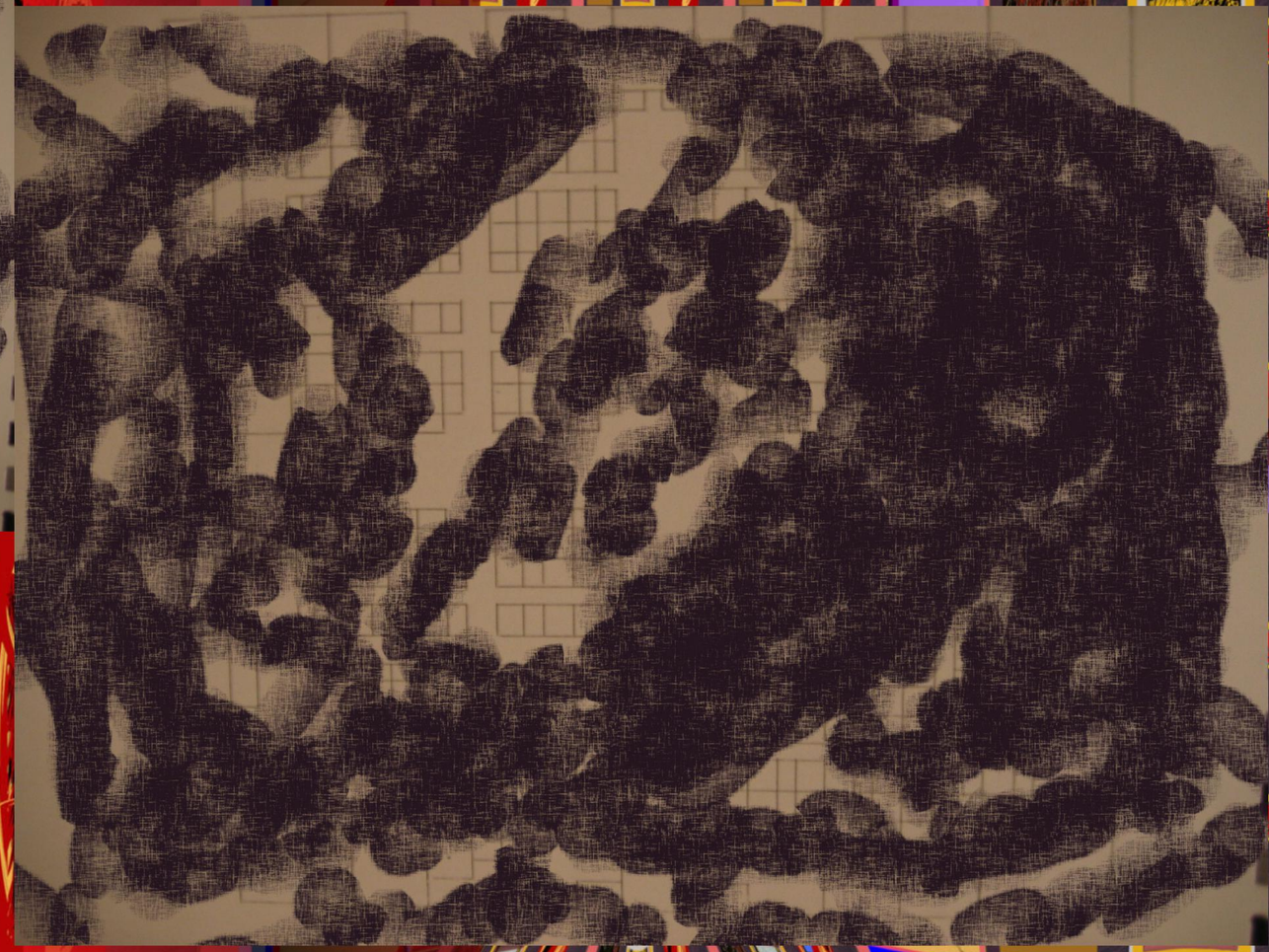


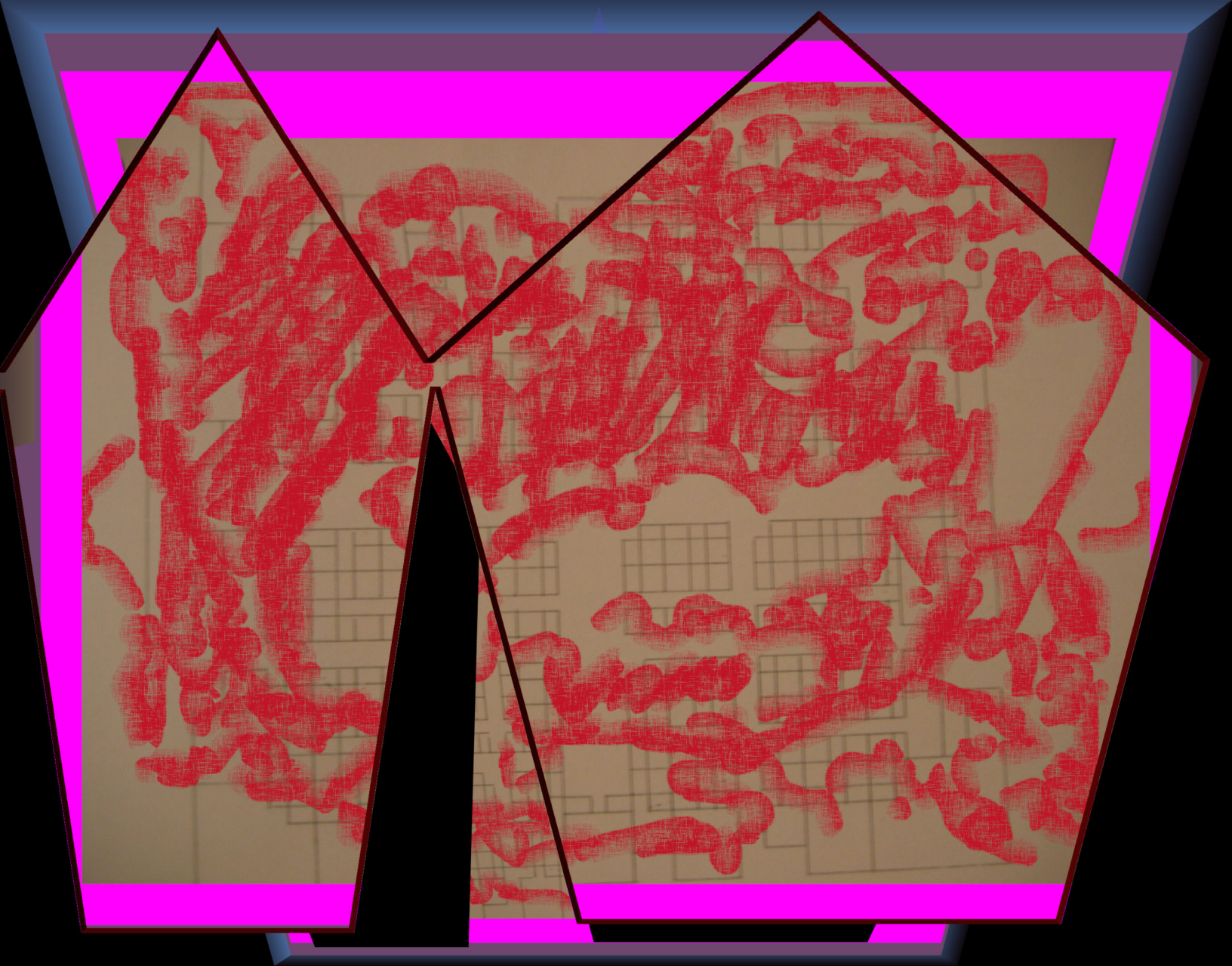


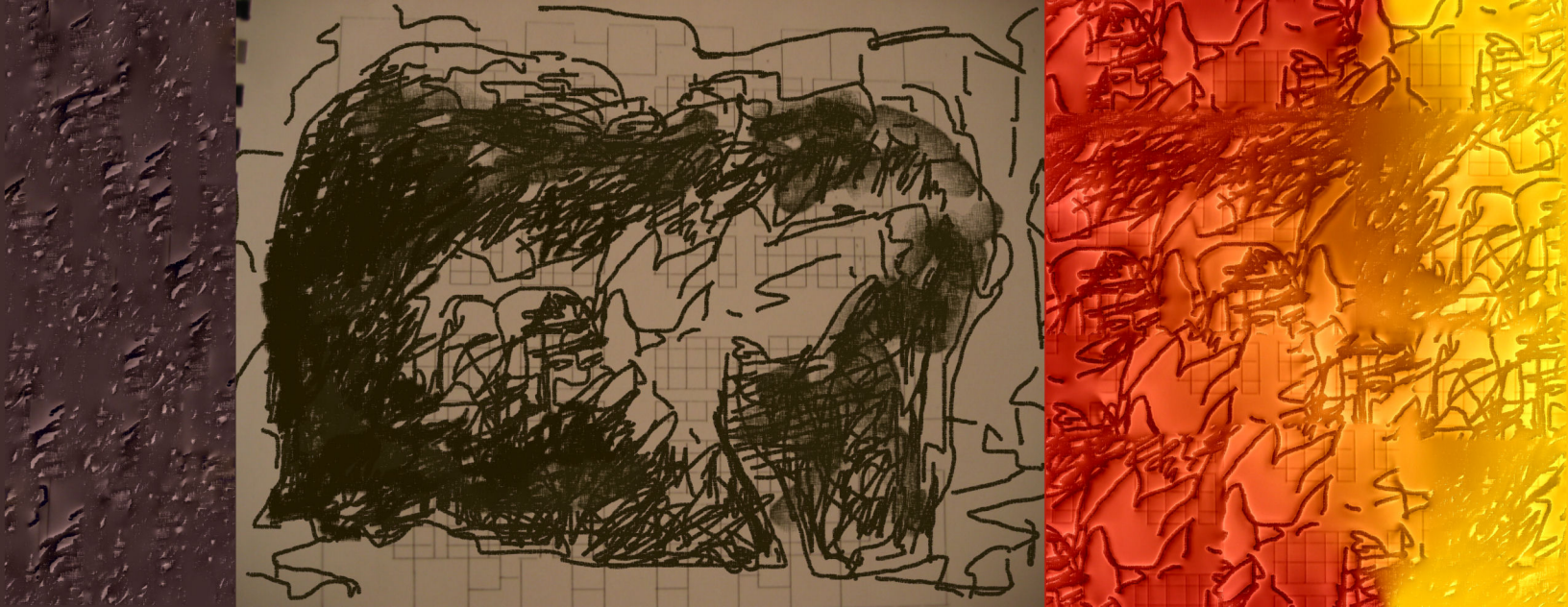


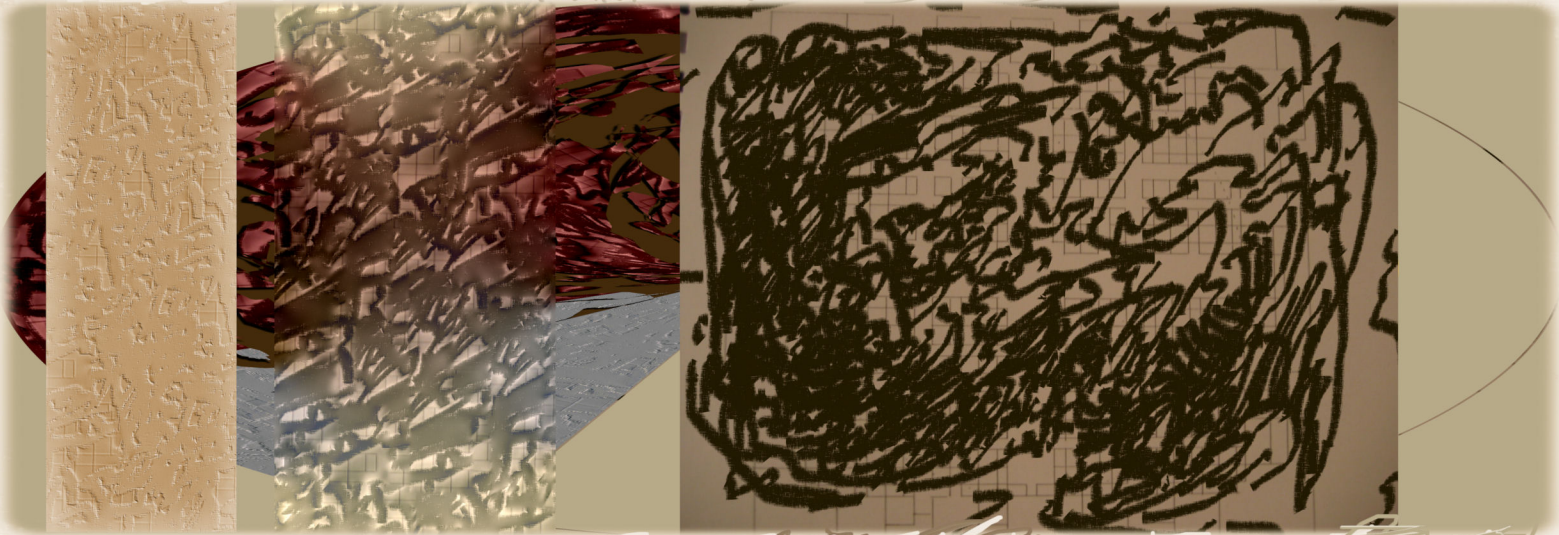


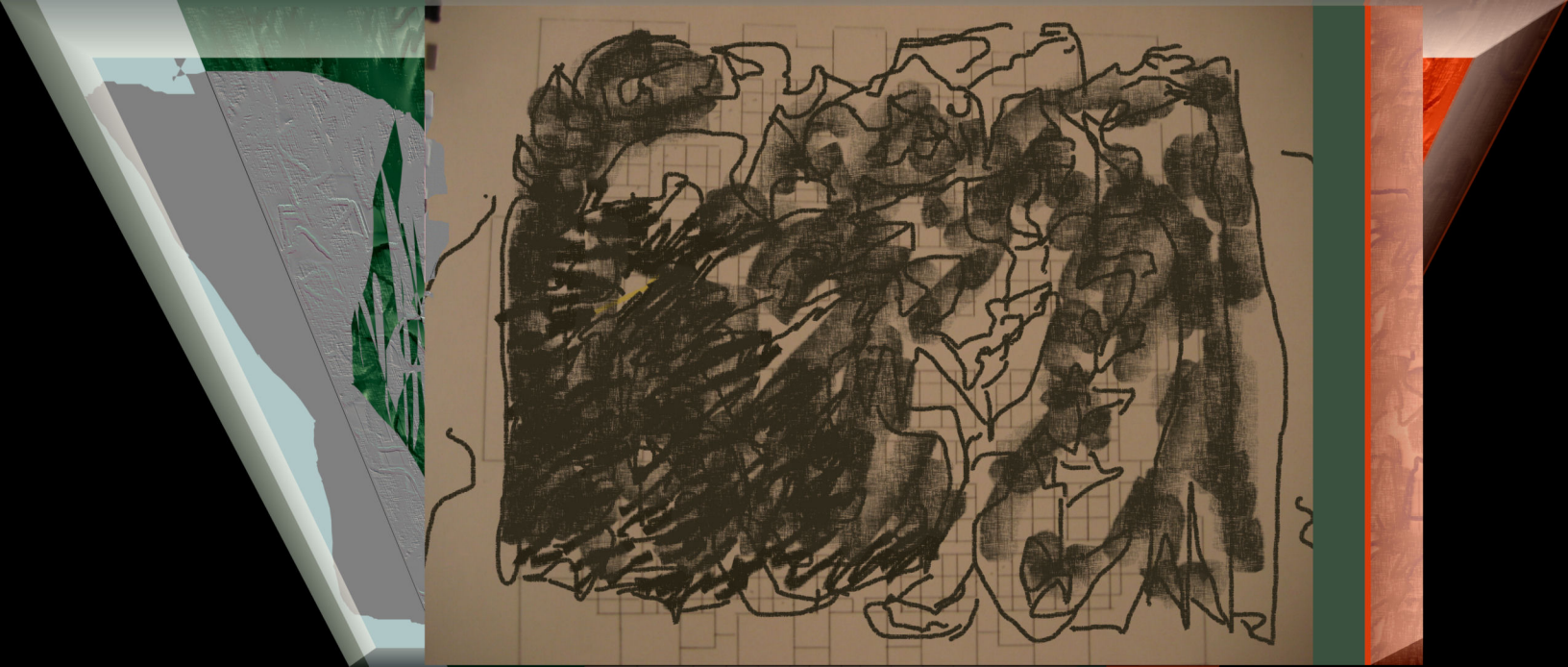


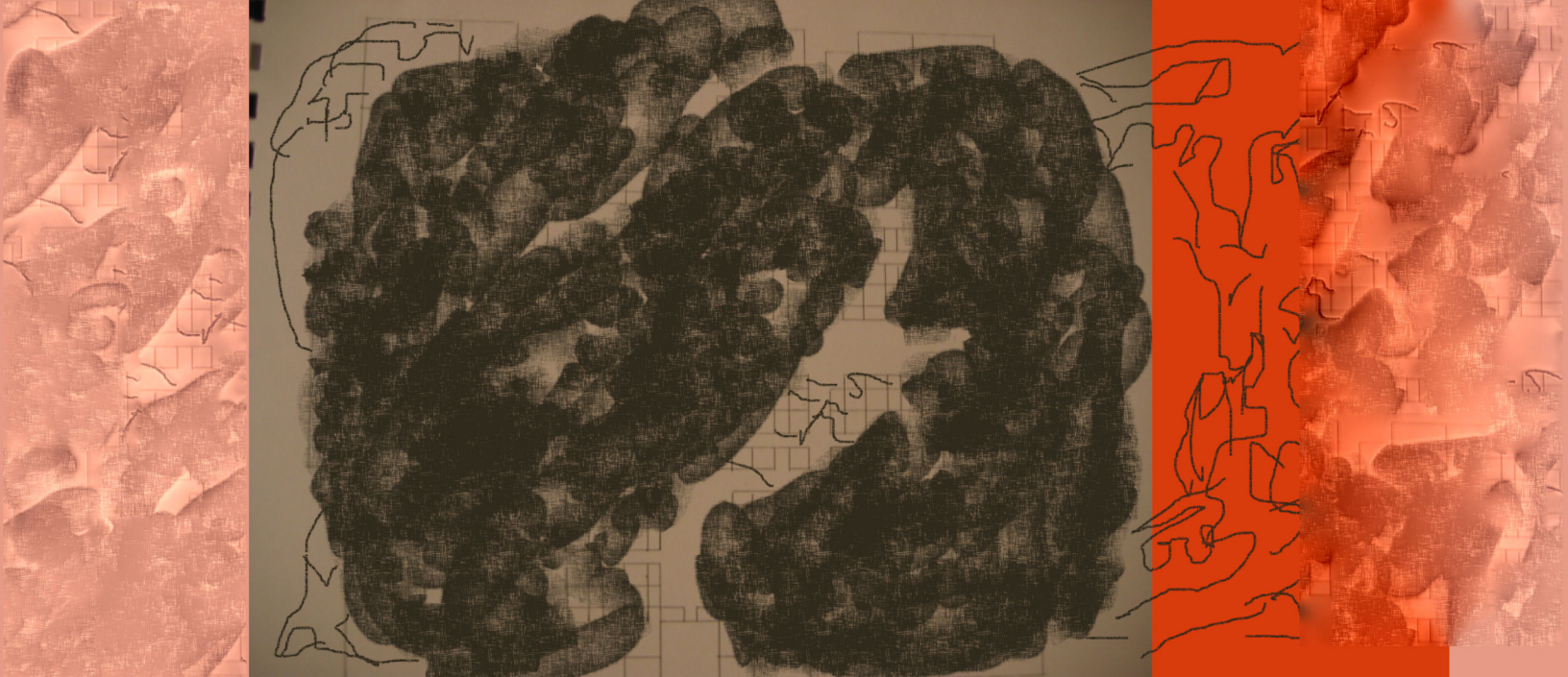


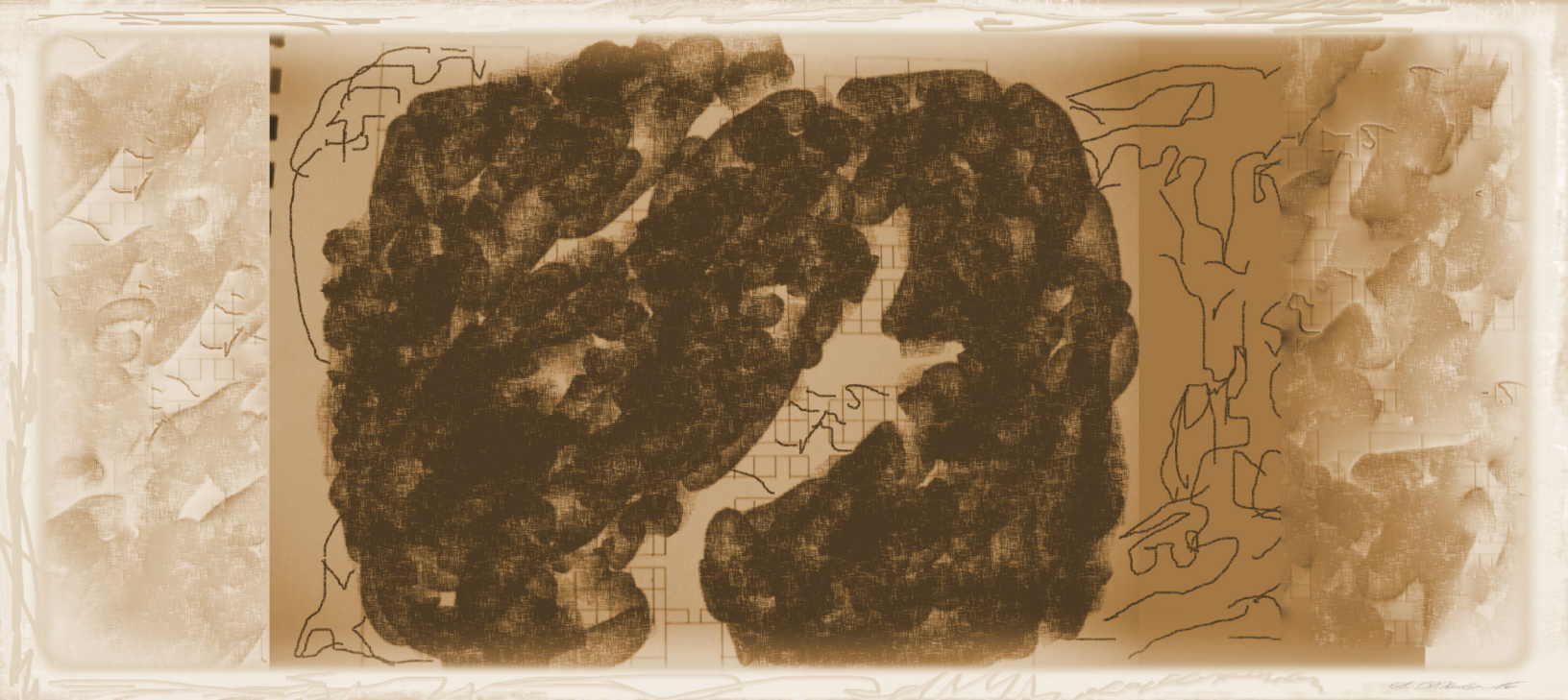


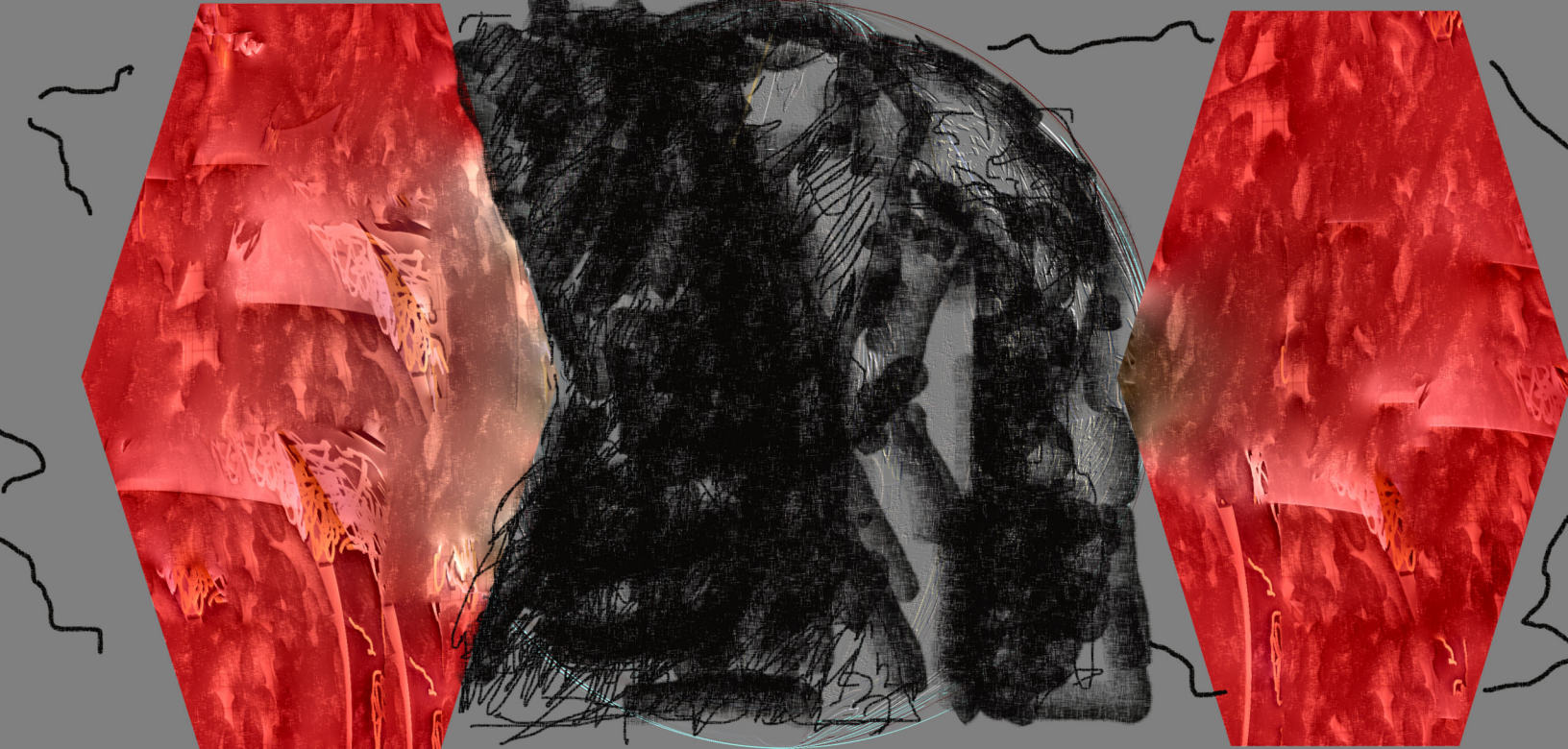


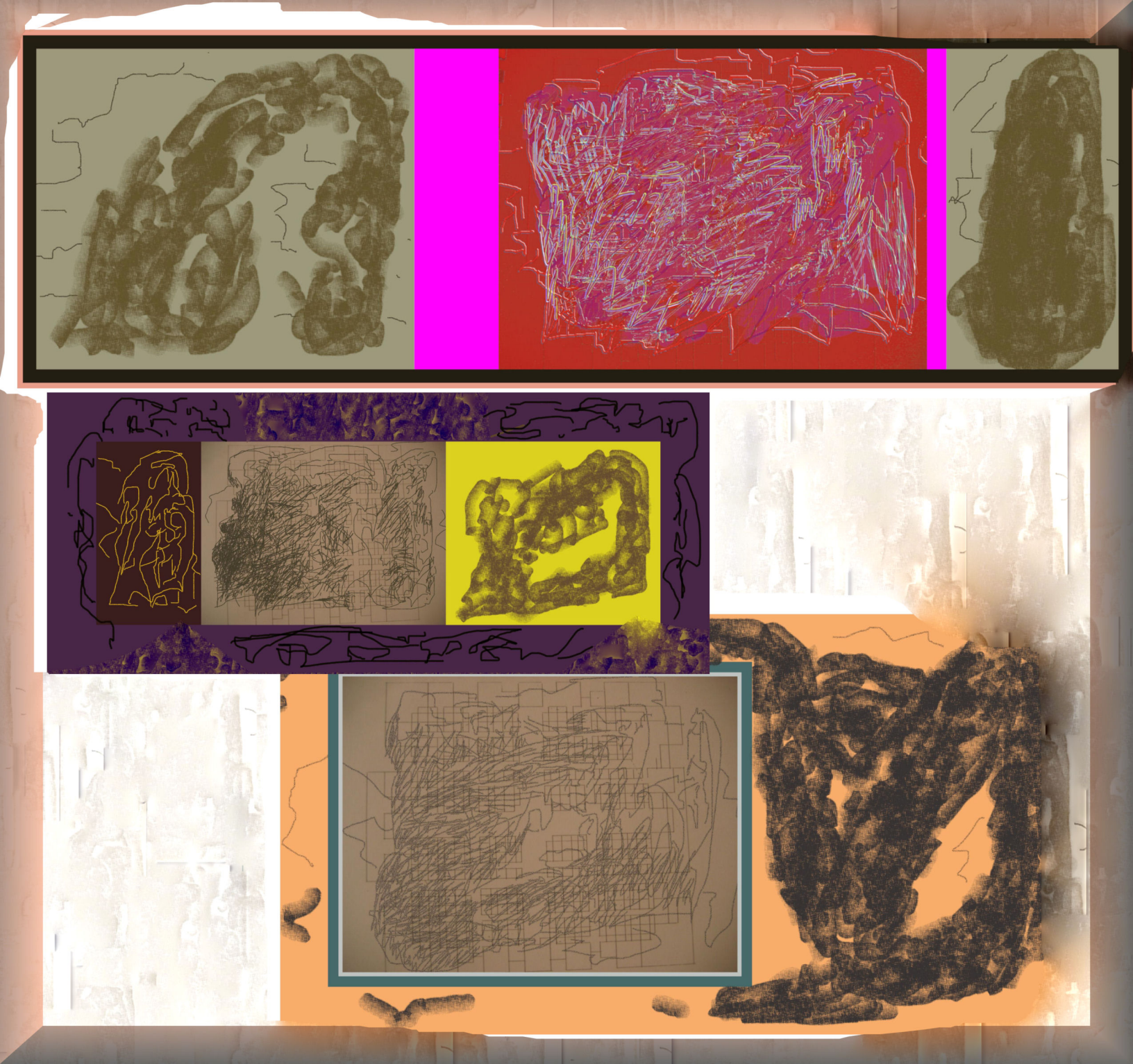




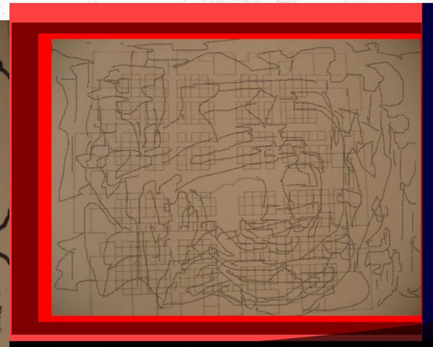












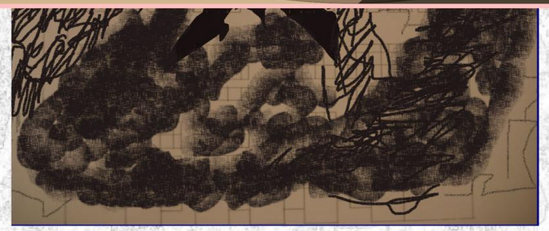


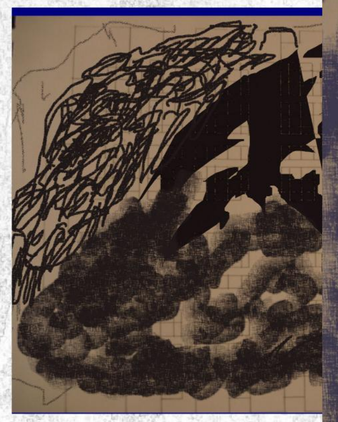


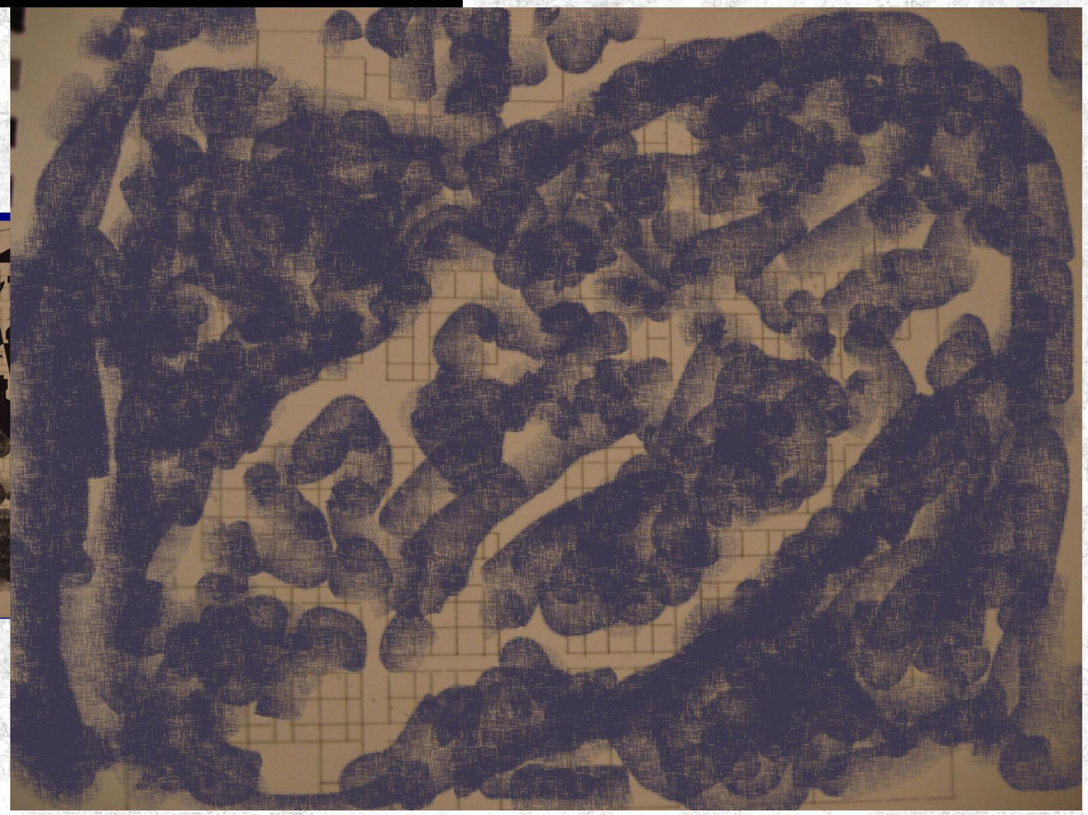




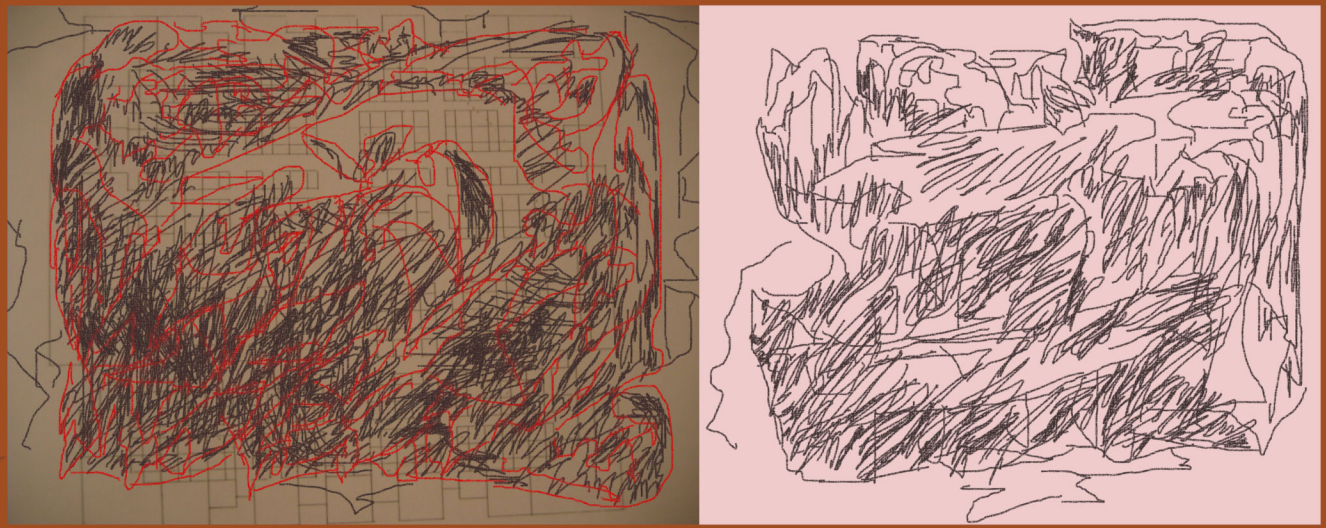
















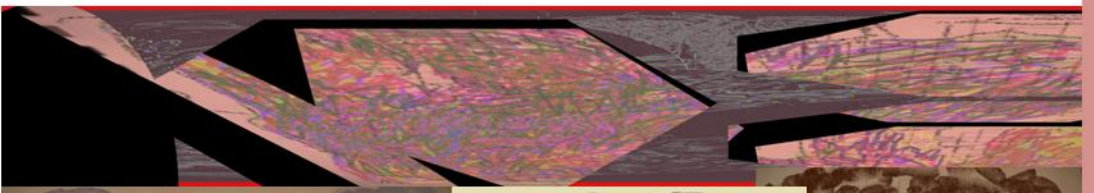


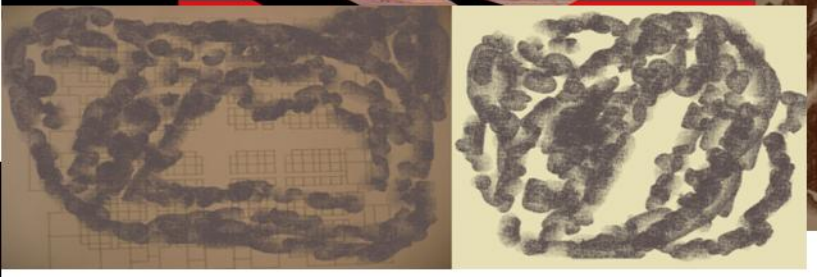


Opening Gambit:

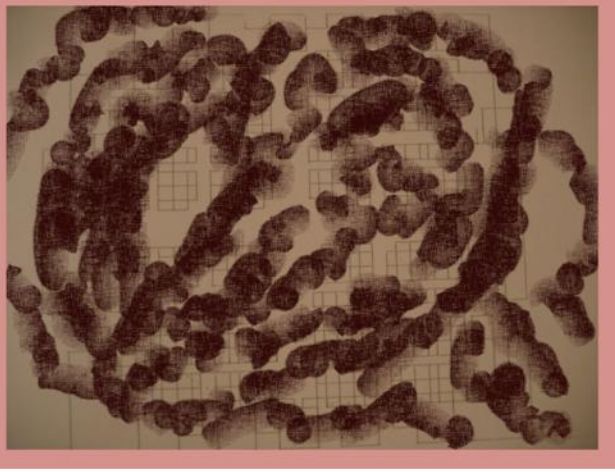
As a representative visual rhetoric the reading mode of cubism entertains a shared subjectivity an idea BAL develops relative the Baroque in Quoting Caravaggio (1999, p.7). Along these lines she states: *"To understand this, I can best draw attention to the insistence, in anthropology, on shared time as The epistemological requirement"*. Towards the Baroque interest in displaced point of view such as Lacan relates to Holbein's Ambassadors (in The Four Fundamental Concepts of Psychology) per exemplifying anamorphosis : it is also true that underlying this are embedded Renaissance observations that any point of view may be a perspective version of another kind of form than assumed.. (As in Durer's peculiar philosopher's stone in the Melancholia) Therefore these evidently dual themes of interpretation, and of construction divide over the potential of configuring a point of view to shared perception. Shared time then can compare a manifold of multiple states and potentials - a complex interactivity which cyber drawing software exemplifies. In the terms Heidegger quotes of Kant *"the conditions of experience are simultaneously the conditions of the possibilities of experience"* (Heidegger 1992 p. 138).

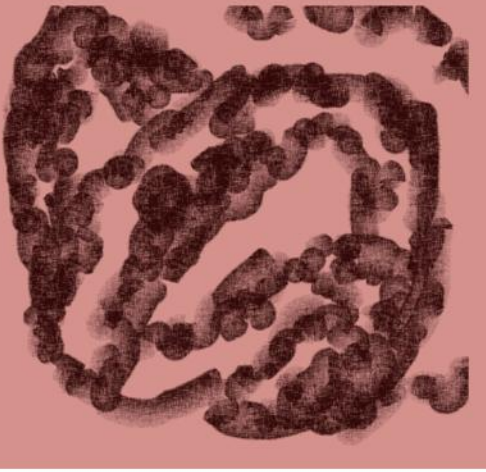
Therefore: between Cubism, The Baroque, and The Renaissance the interest in form has proposed a variety of objects that simultaneously embody form and maps its resource, in the Renaissance for example the torus is the mode of the contour line which models, as we associate with Michelangelo . In the Baroque age the fold and knot served to symbolize the transpose in which subject becomes object and object becomes subject through an engagement to the transport, rapture, really, of a complex vision. With Cubism the rhetoric of formal elements, line, plane, volume, mark, point, veer sharply towards verbal rhetoric in the implications of point of view, plane of consciousness, project, and thus the very objects produced stand testimony to this formalism. And moving into the realm of a computer art o rhetoric as is this articles purpose: information architecture, to move into the present time provides Boolean sets as a modality adapting cubist rhetoric as "closure, intersection, opposition"



















embedded to library science and by implication, cyber archives, and suggestive as I will argue: of archive as art).

I enter my own sense of form through the agency of the French word "Tracer" which essentially means the state of mind one is in while actually drawing; open to the subconscious. The forms I use are archaic Asian joinery forms improvised into abstract arcs that intersect with the looping procedures of the cyber space as I essentially draw by carving light. In my first project here I begin with the theme of interpellation, and interpolation as giving the grounds for my sense of the connective lacuna.

Interpolation /Interpellation

My projects began in this series by photographing drawings out of hand in my near environments so that the drawing forced the camera to be like a graphic print as it were, interrupting the photo process, with interposing, creating an interpolation. Rhetorical terms such as interpolation and interpellation relate subject to object, by emphasizing subjective and objective states and transition of communication as -"poetic license".

My first gesture, then, of disrupting the identity recording process relates to Lacan's take on Cezanne which in *Four Fundamental Concepts of Psychoanalysis (Lacan,1977 pp.104-119*) he explains as interrupting fascination through the artist's hesitations and shift of gaze as diversion into a more cognitive state.

In my case I wish to disrupt the spell of photography as being identified with realism that essentially turns into an over determination of a "mechano poetic " (Seaman 1999 *p13,PhD thesis) :* A term Seaman introduces: *" I use the term recombinant sign to refer to the operative nature of the signs within the mechano-poetic mechanism".* My own drawings embrace the mechano poetic, as do Does Seaman's work, but at the difference of using the mechano poetic as a form of drawing in and of itself enabling the physicality of language that drawing embodies as configuration to the senses through the meaning as the nature of nature within human comport.

This first drawing then takes up something like a theme of metamorphosis embedded within interpolation, the photograph metamorphosing into a kind of drawing-print....



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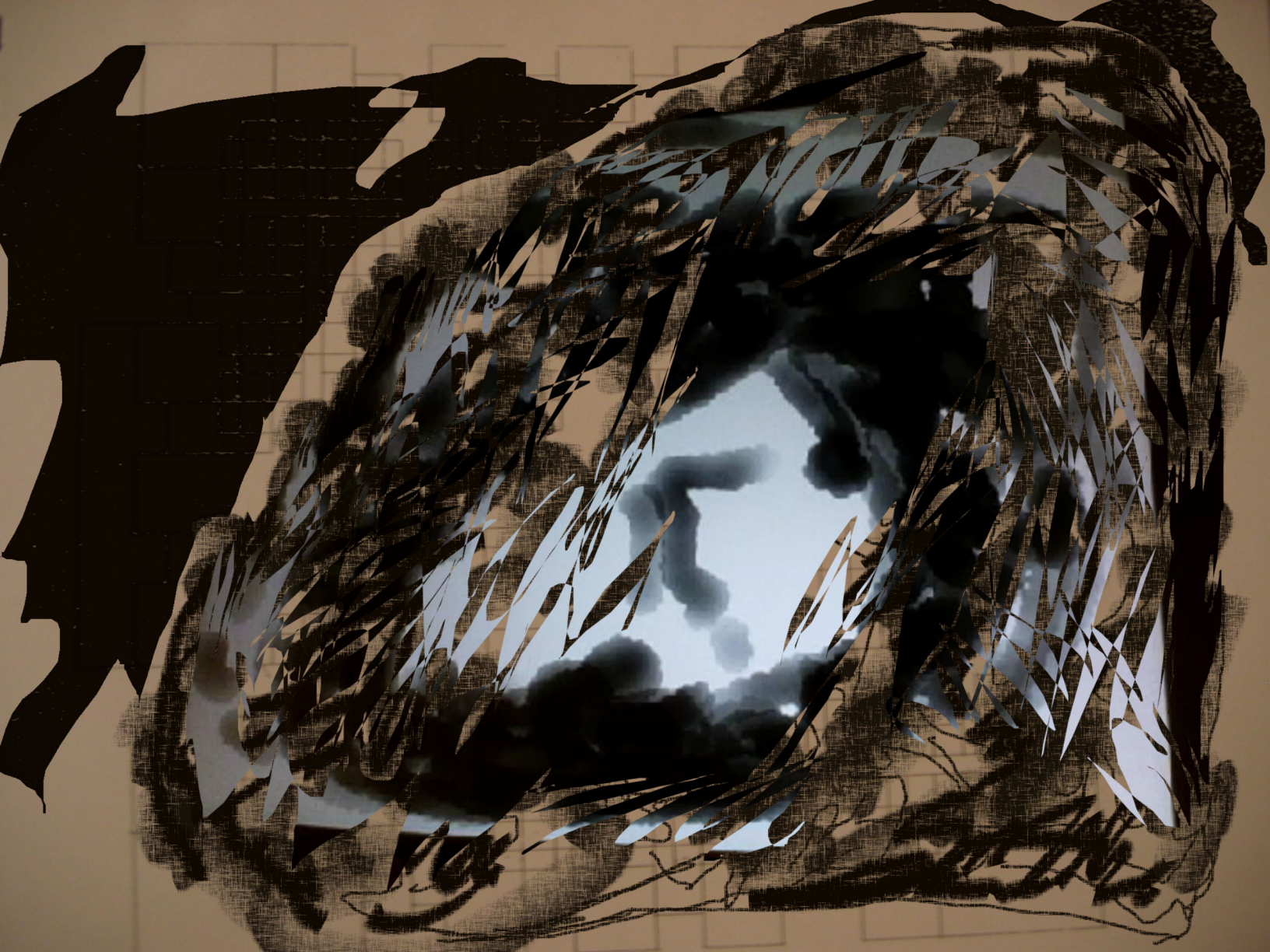
Interpolation /Interpellation

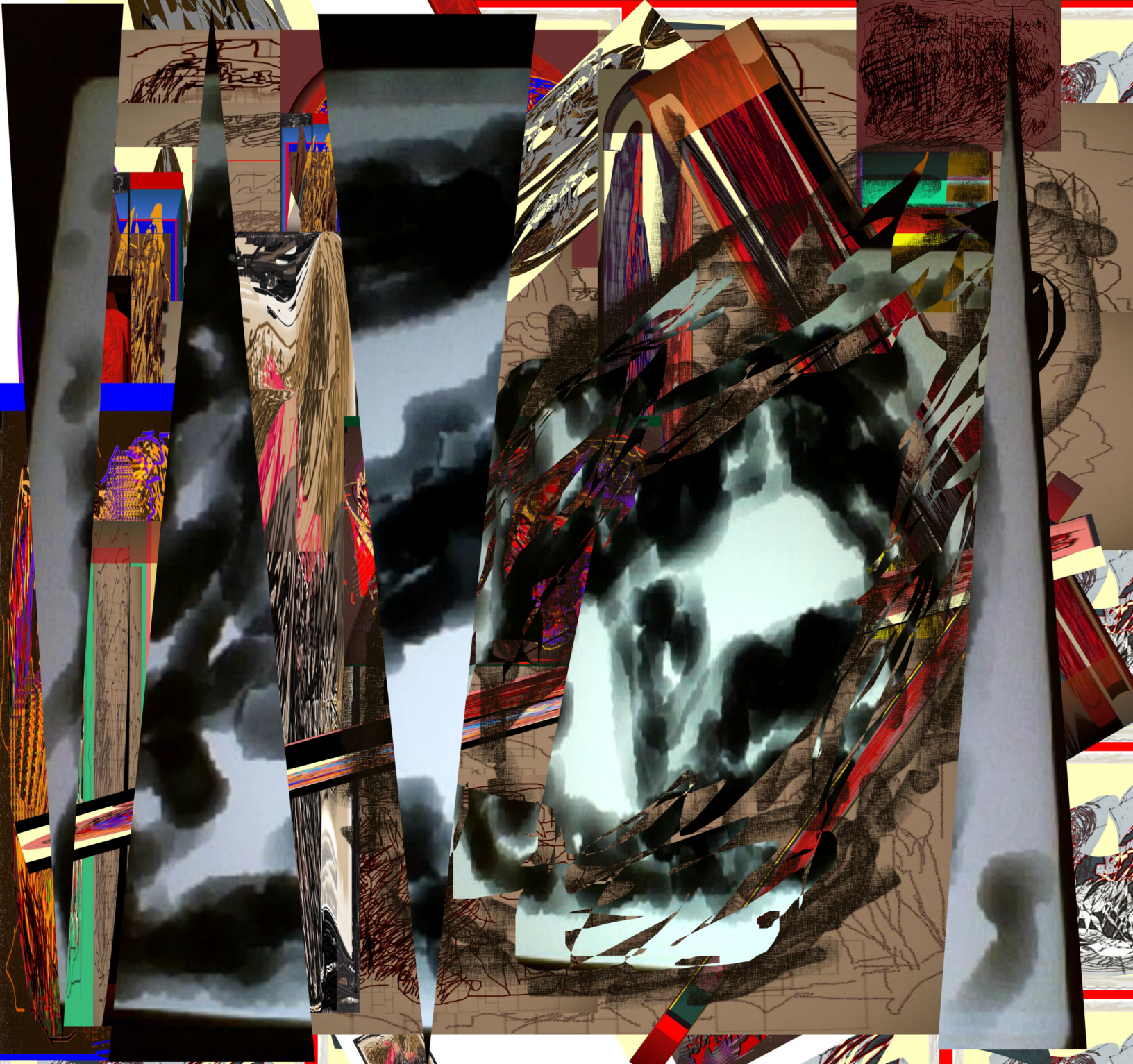
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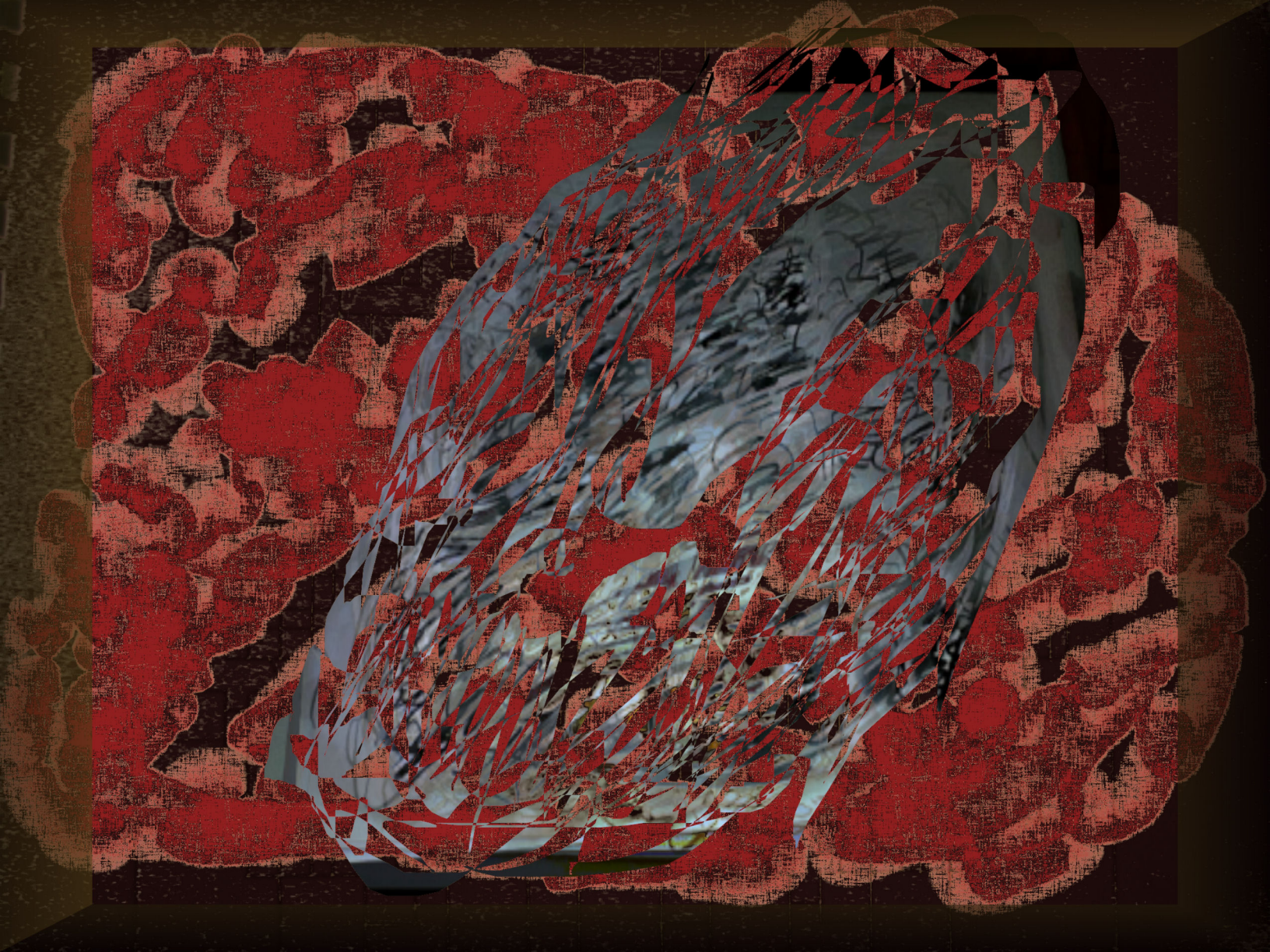

CONSTRUCTING A VISUAL RHETORIC IN CYBER DRAWING: A MORPHOLOGY OF ART DISCOURSE IN THE VIRTUAL ARCHIVE
Edwin S VanGorder

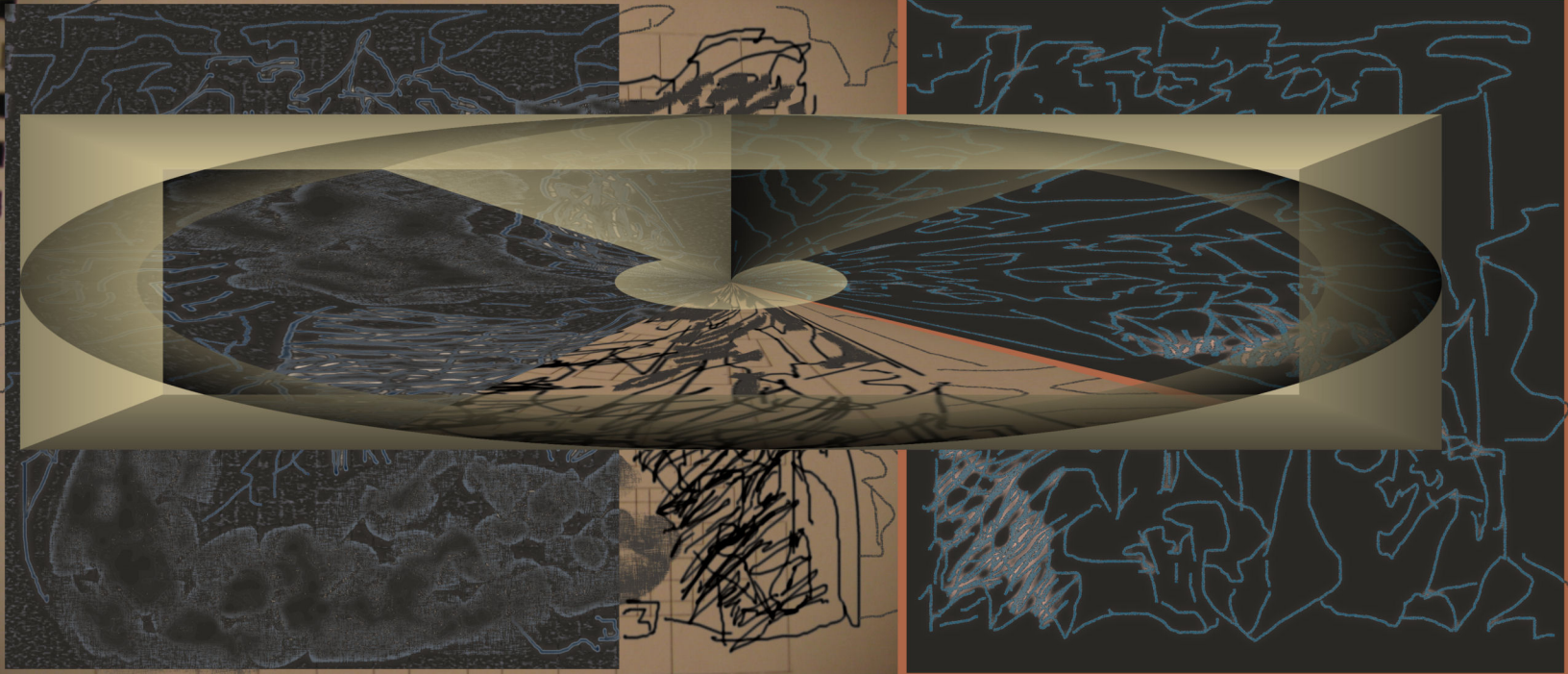


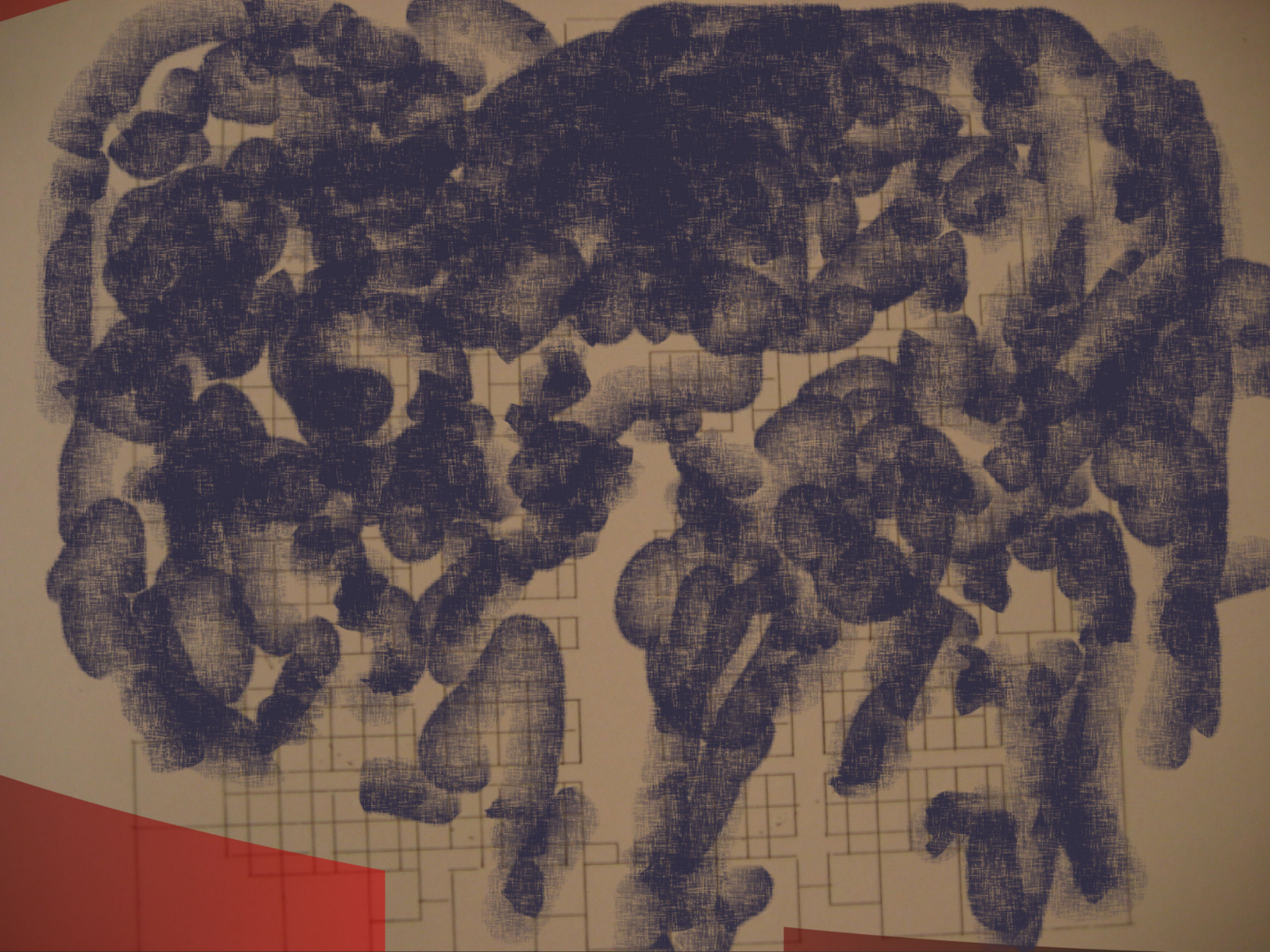






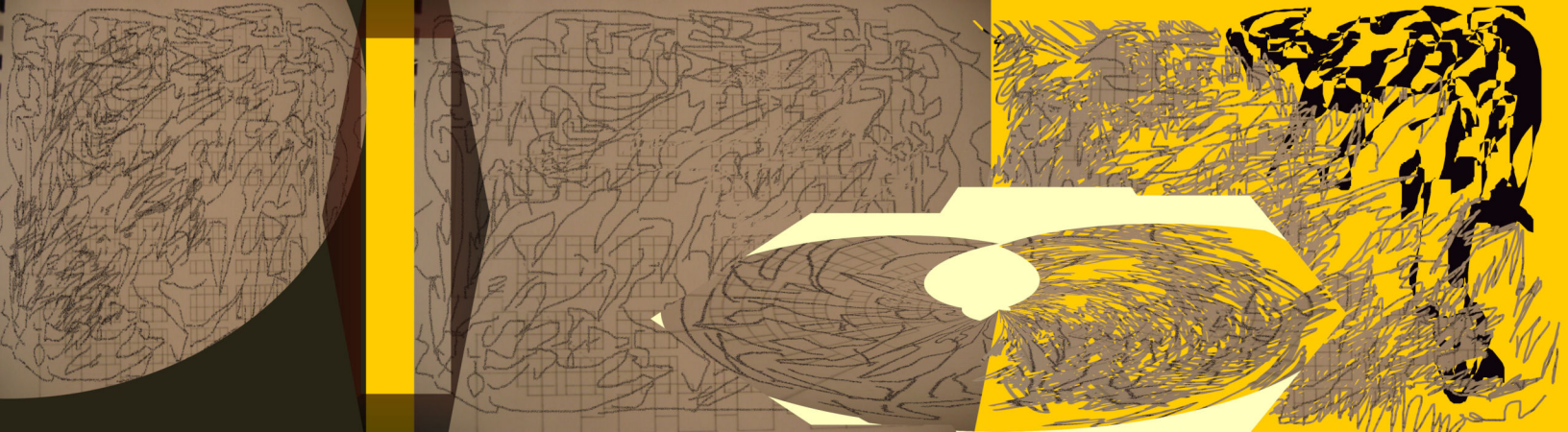


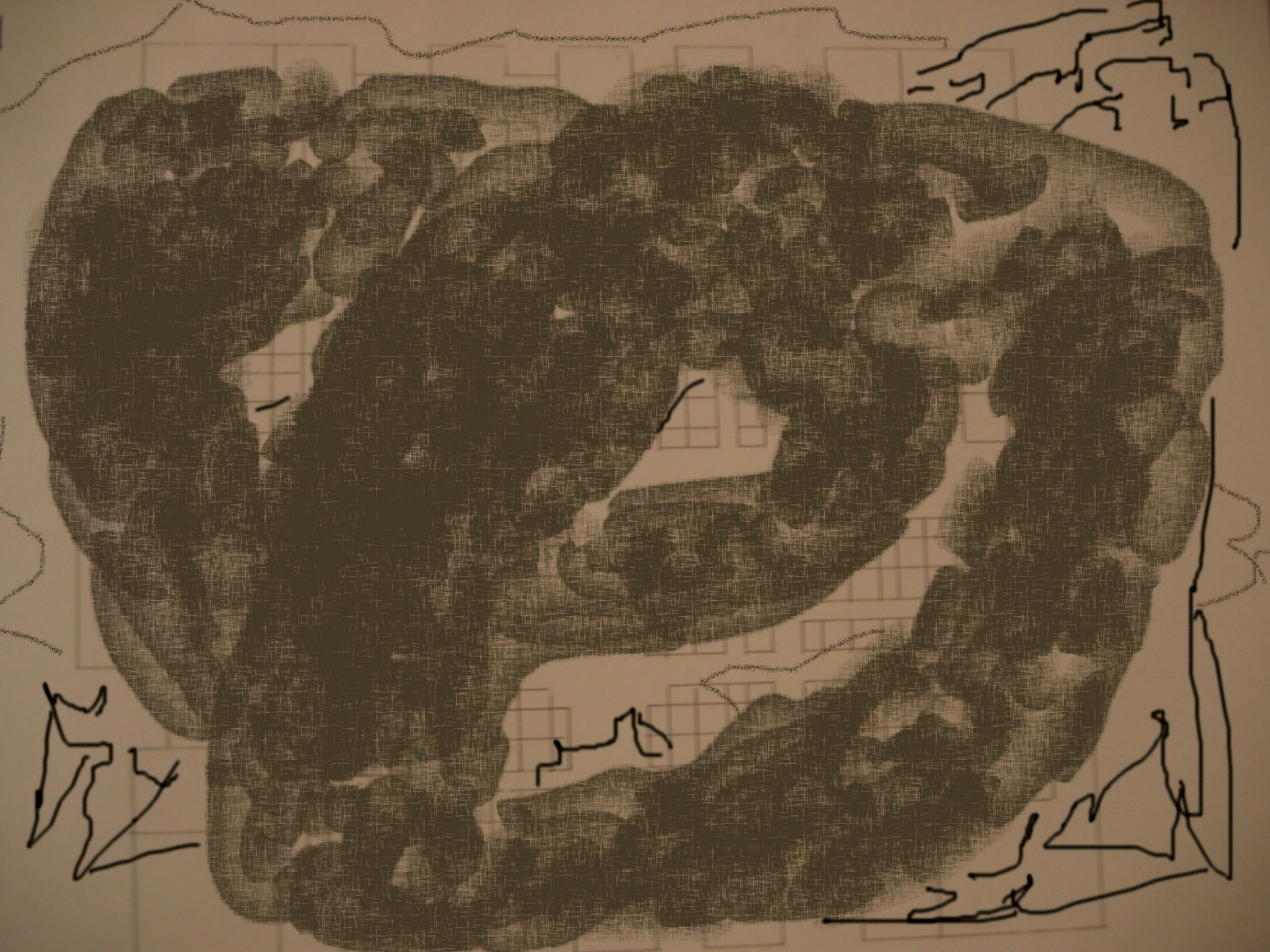








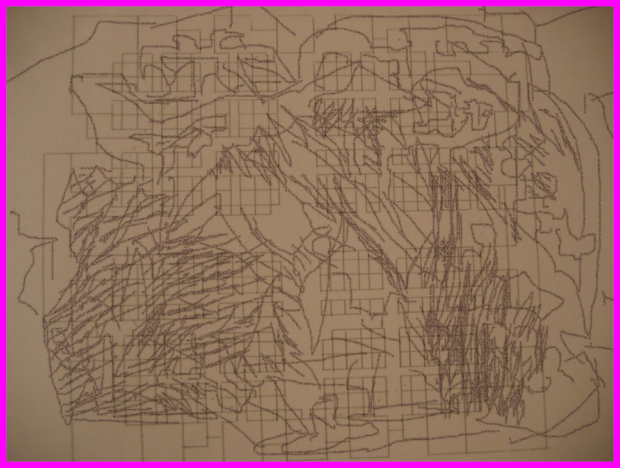


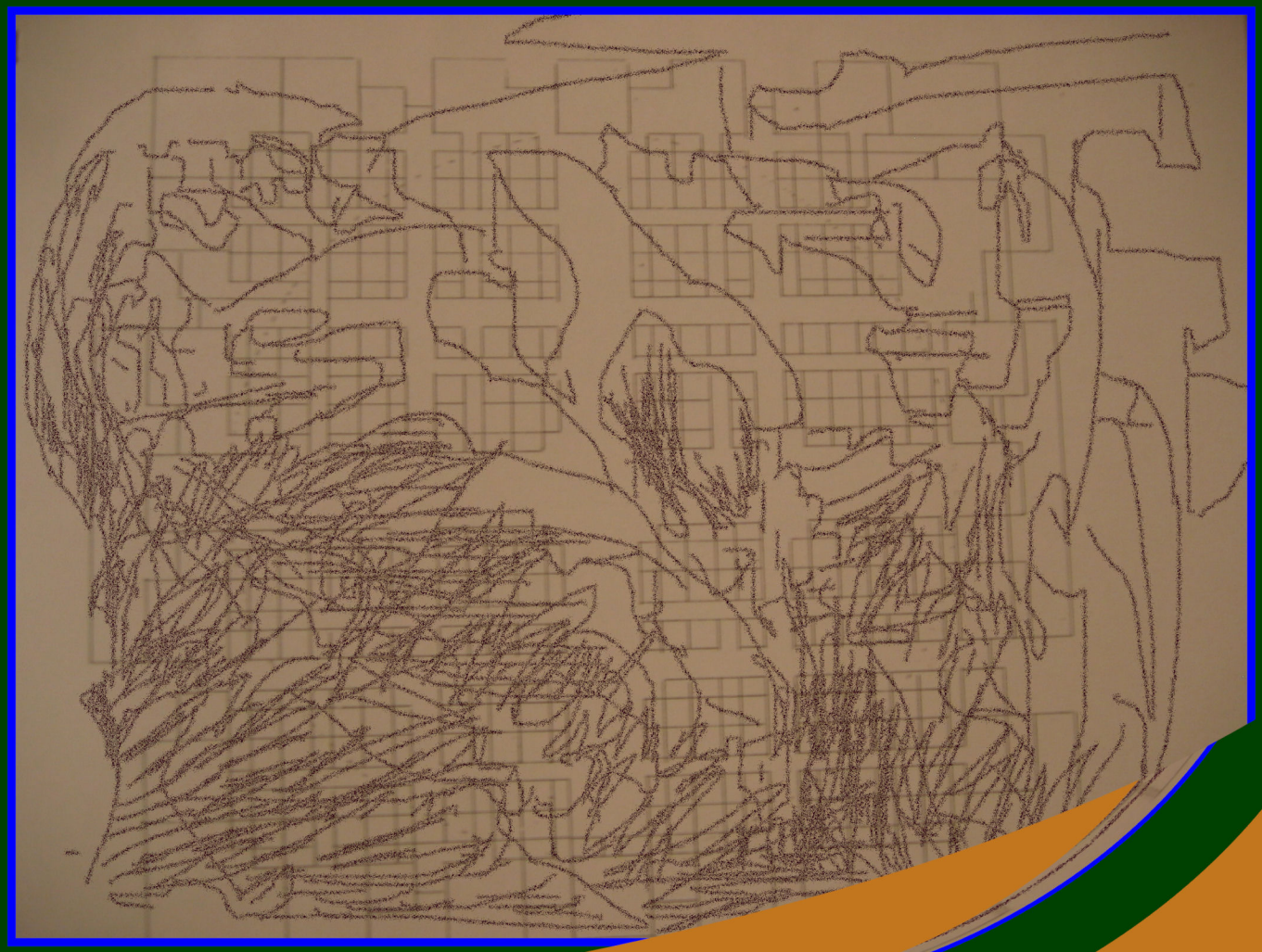


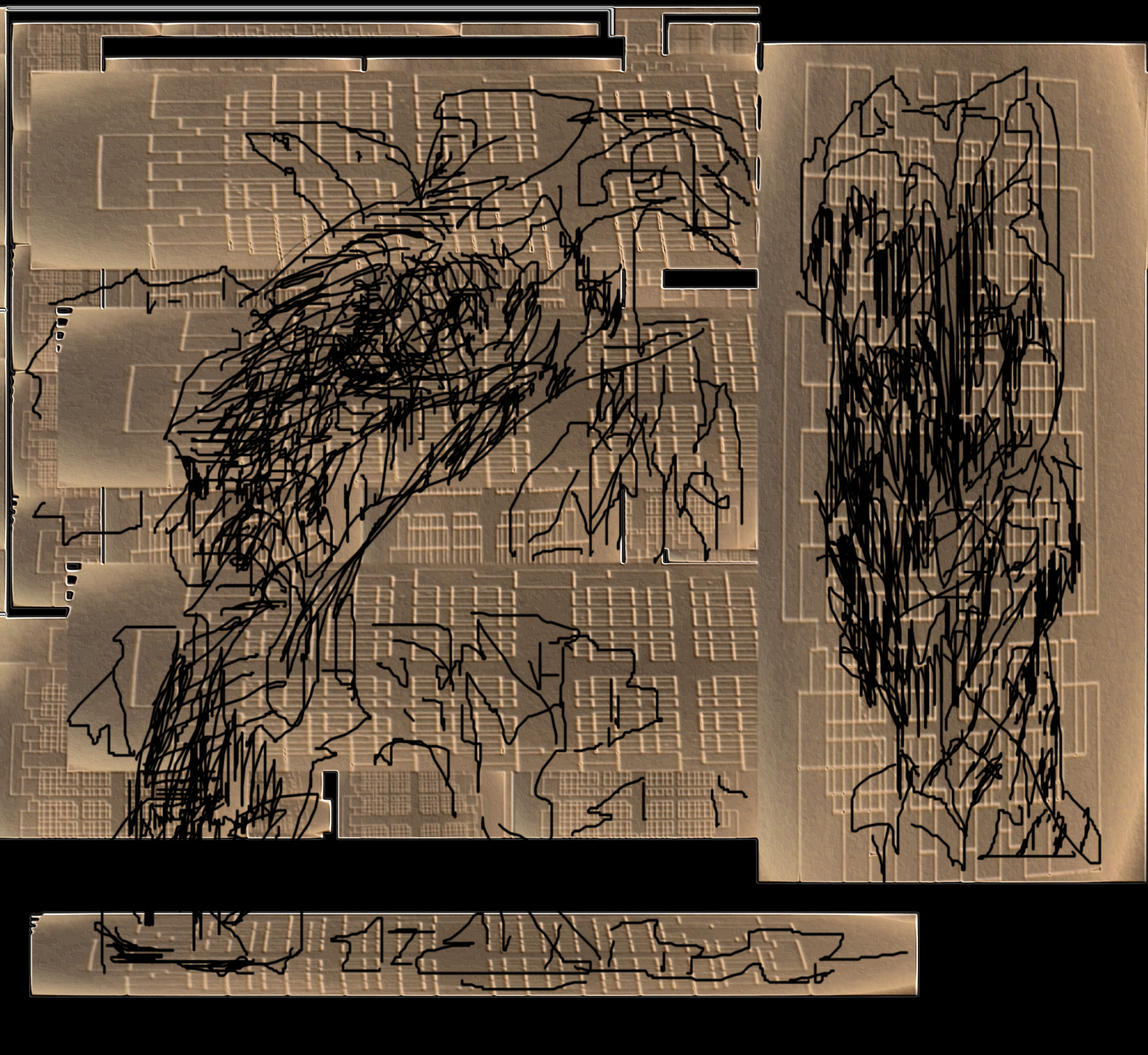


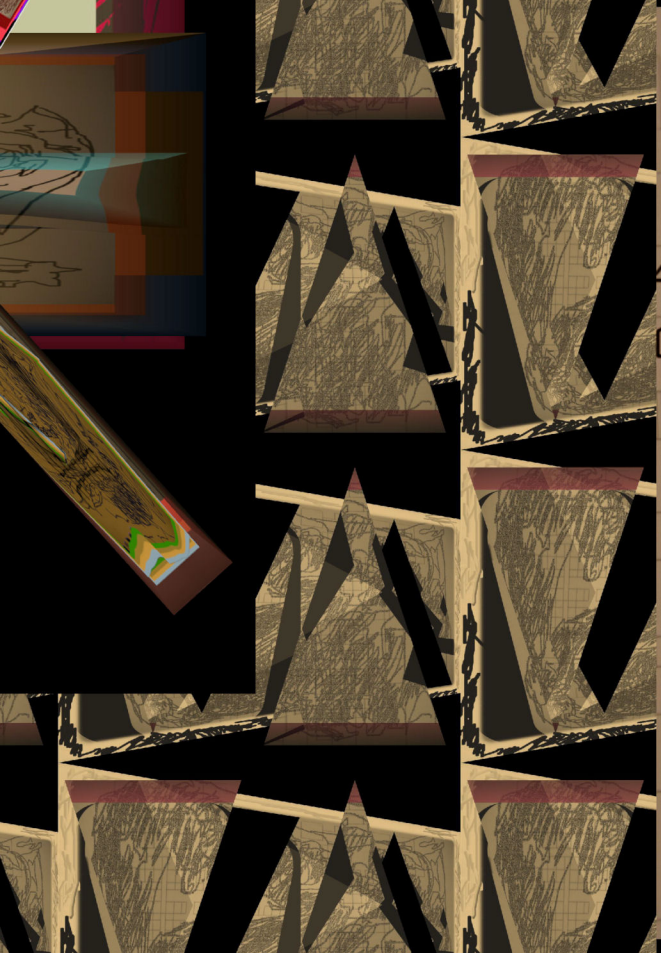


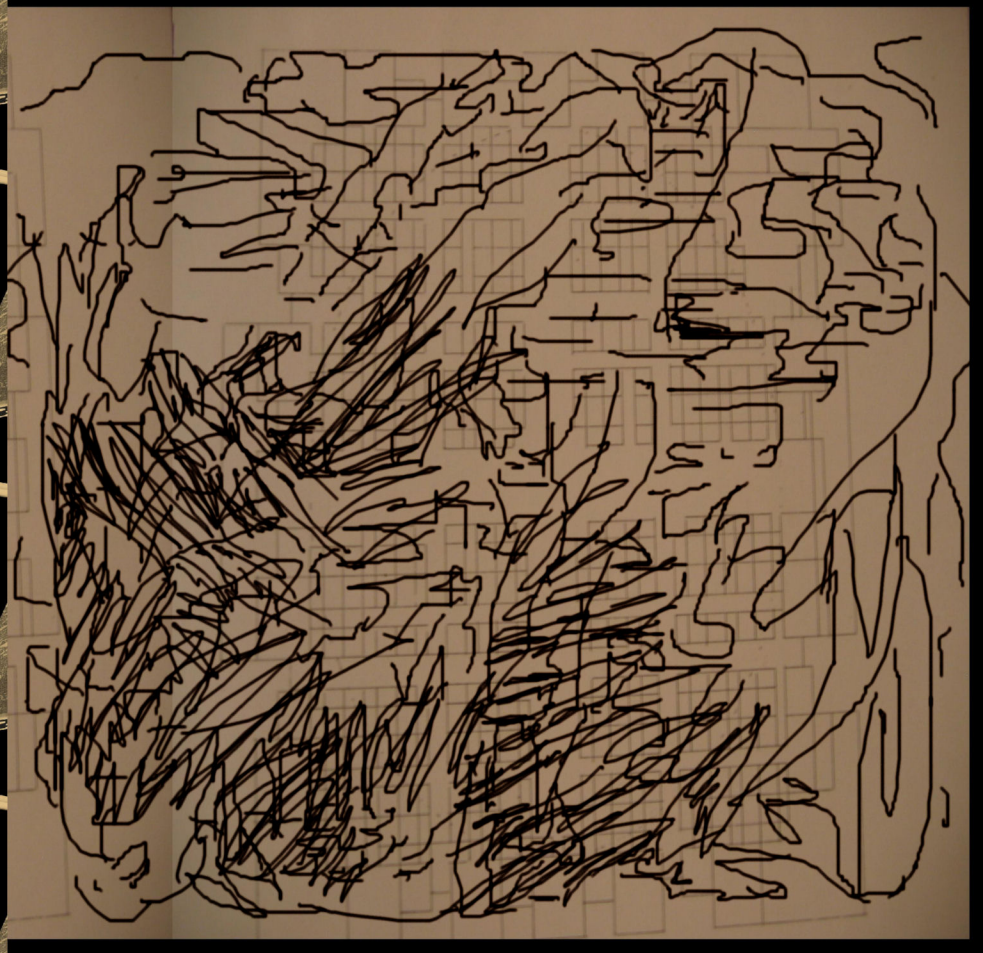








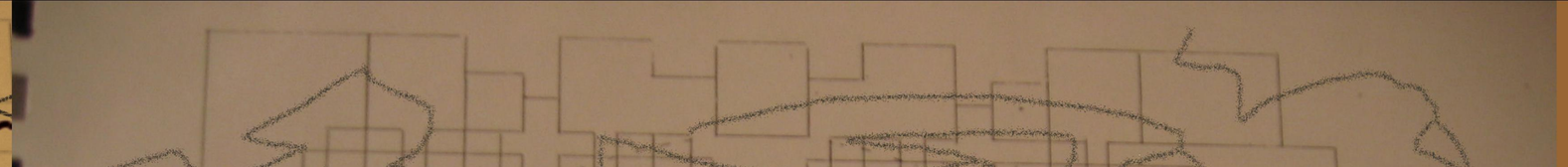


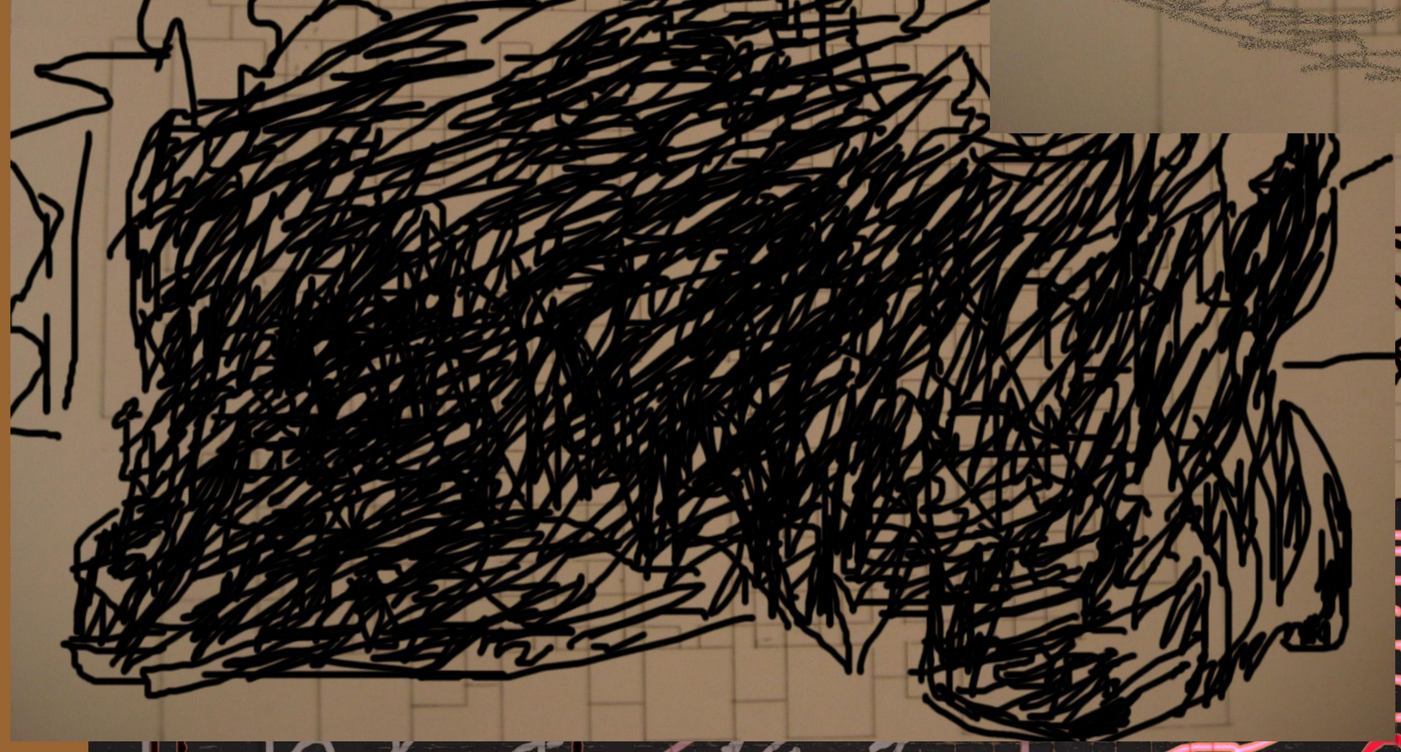




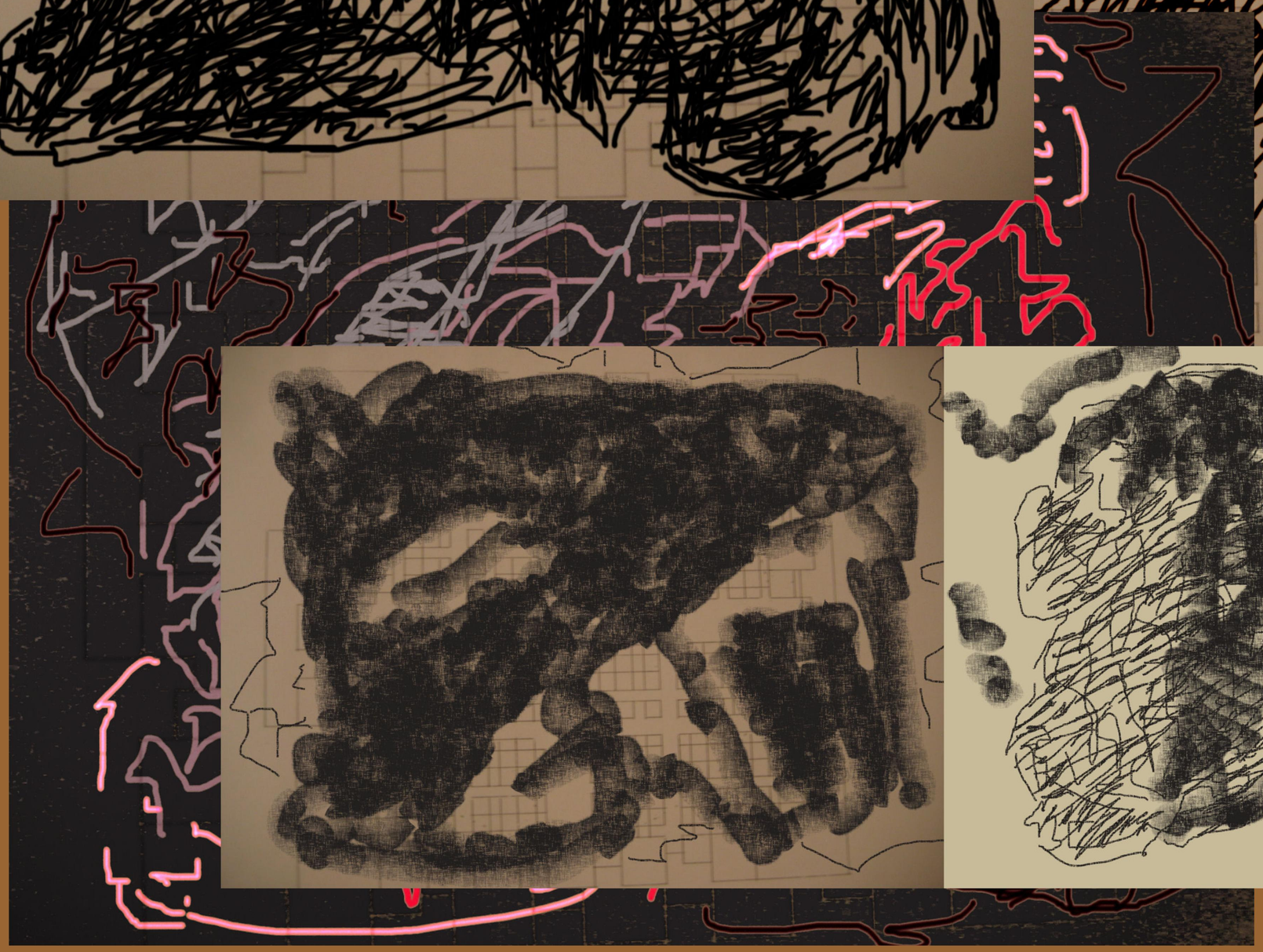


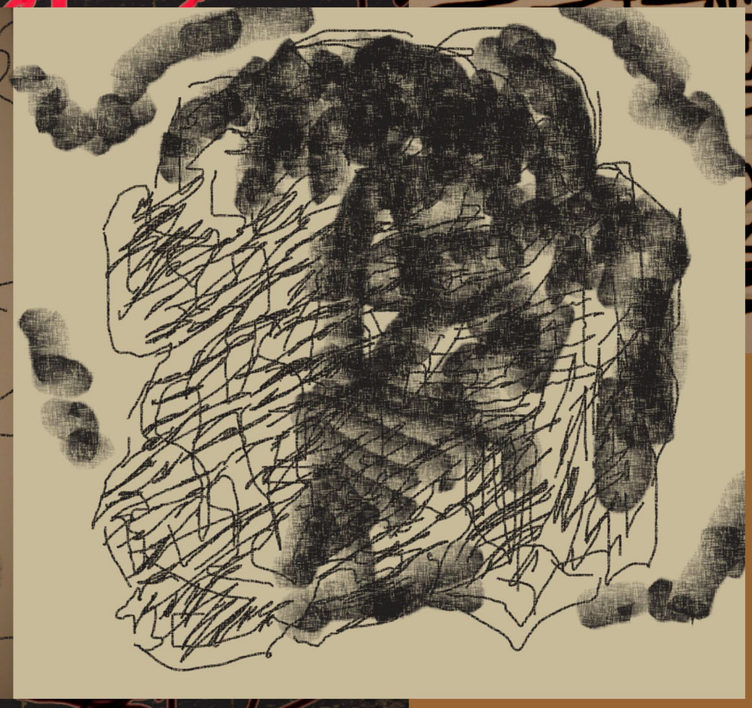










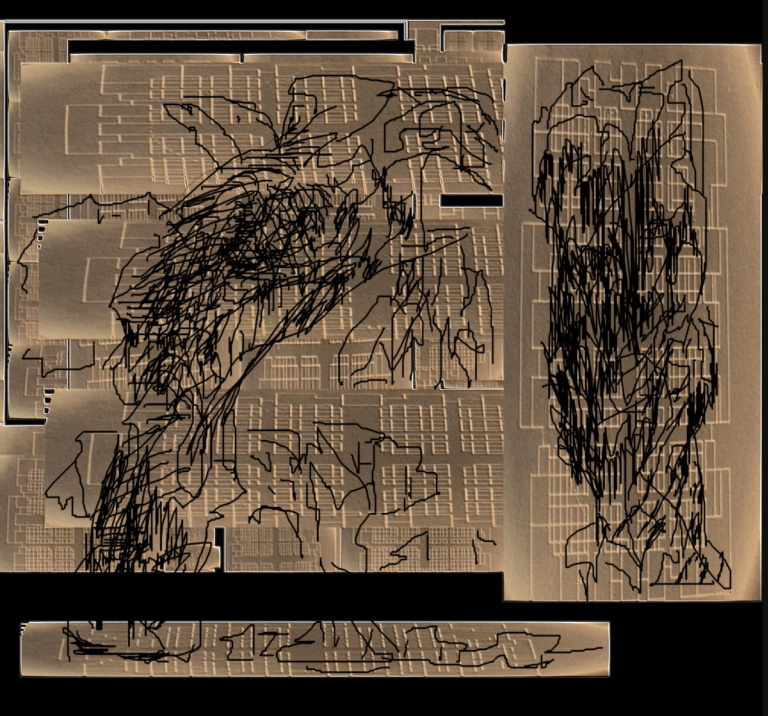


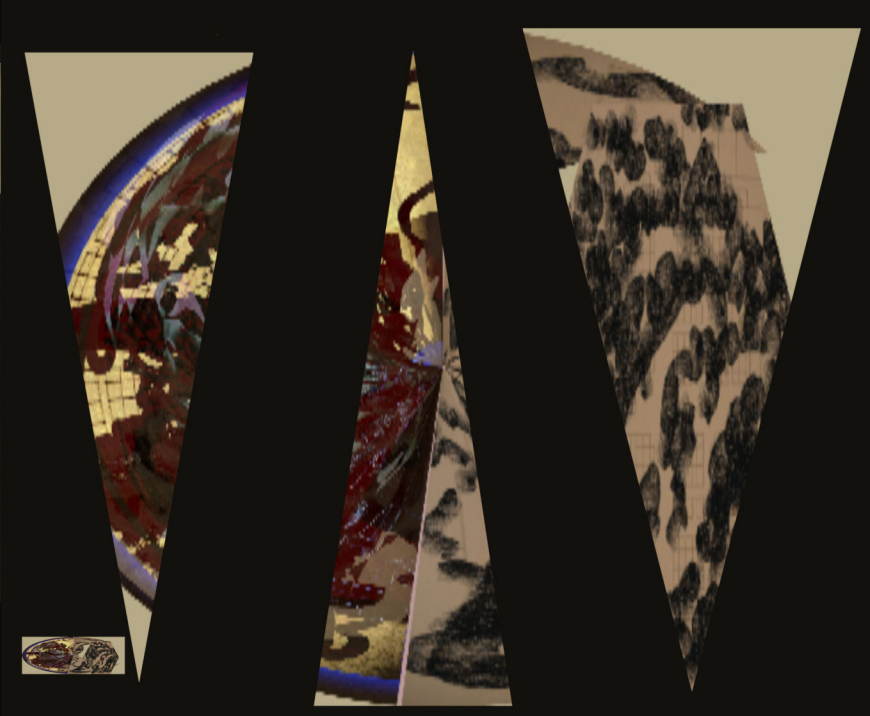


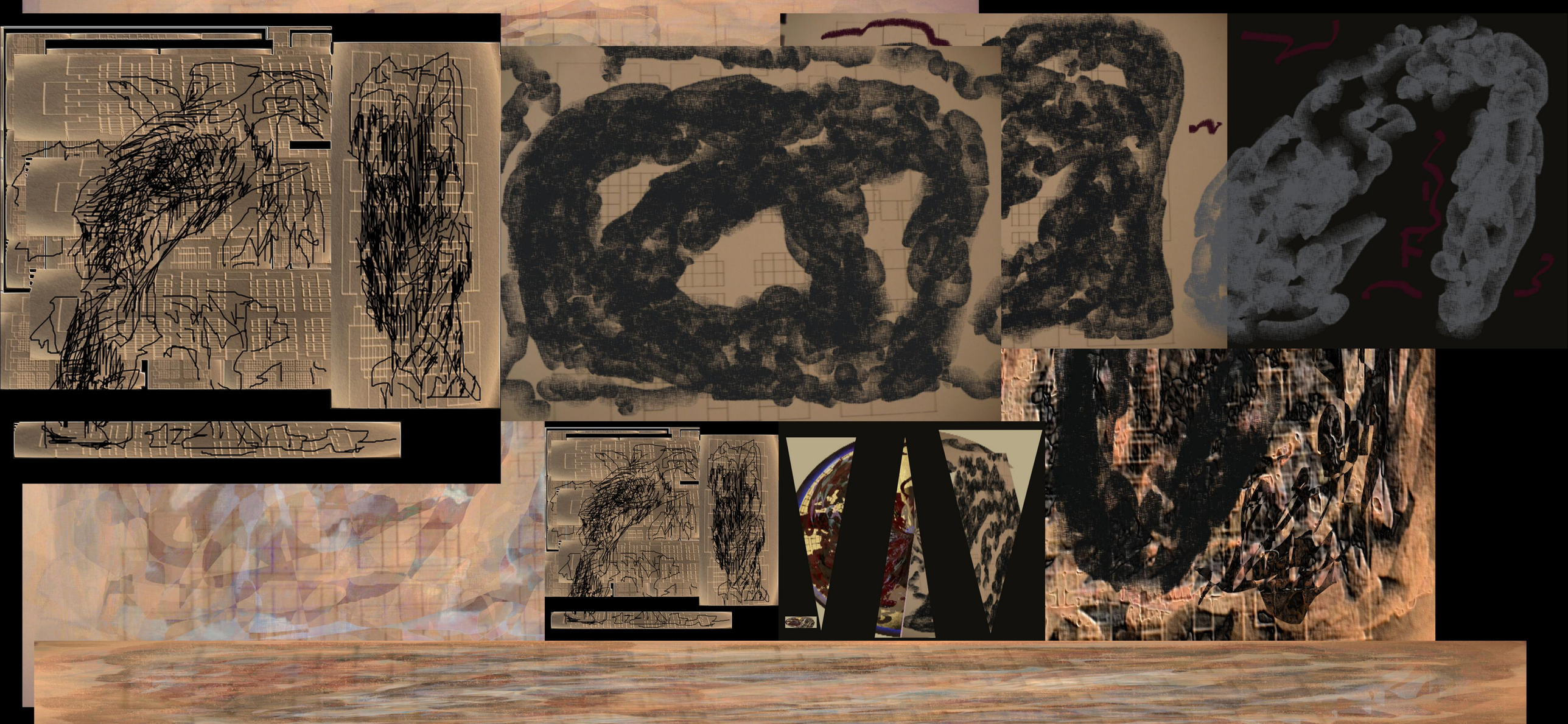




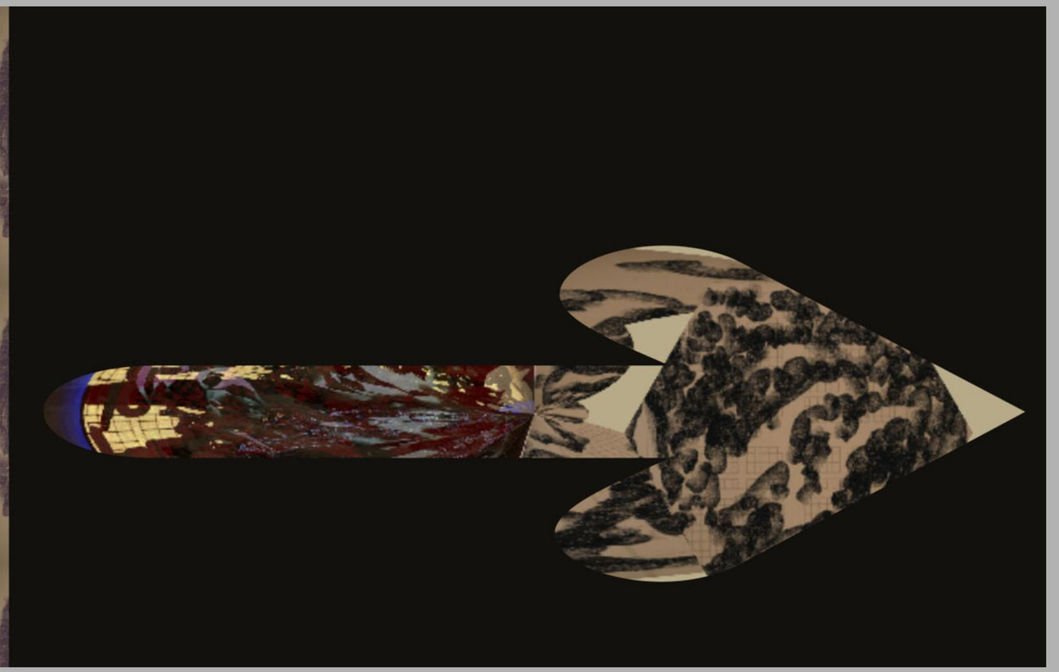


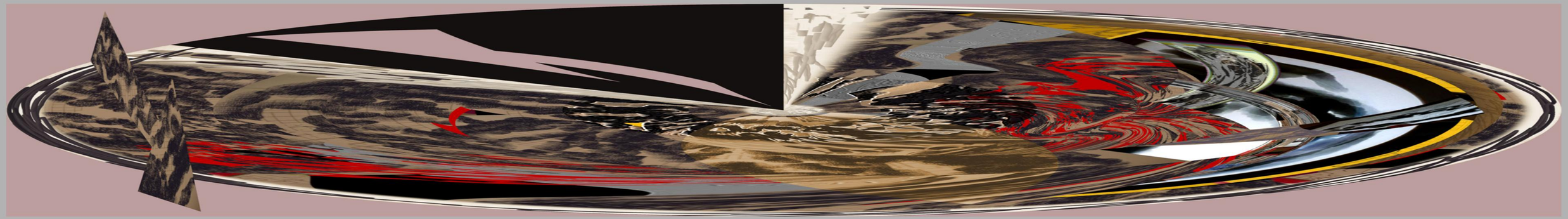


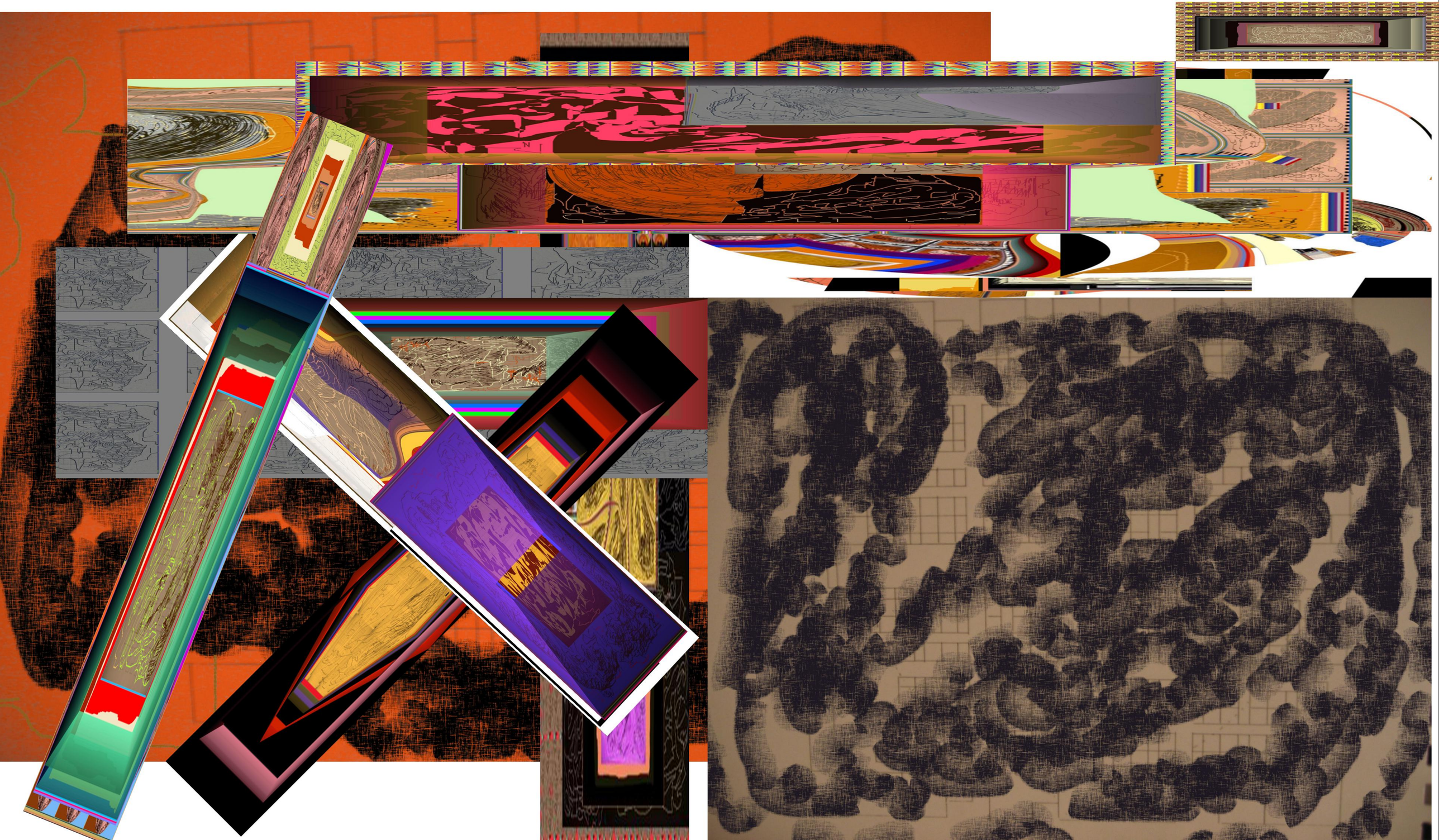




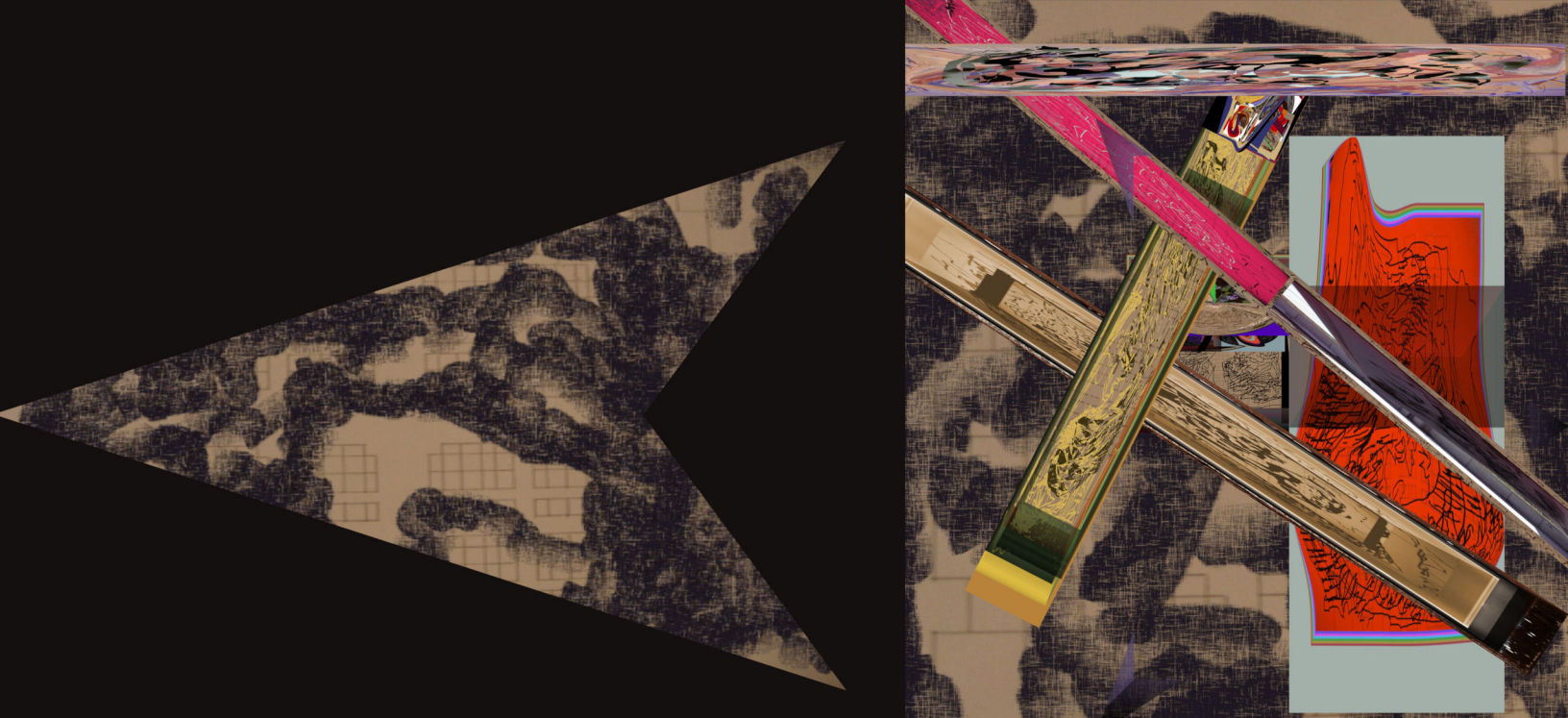


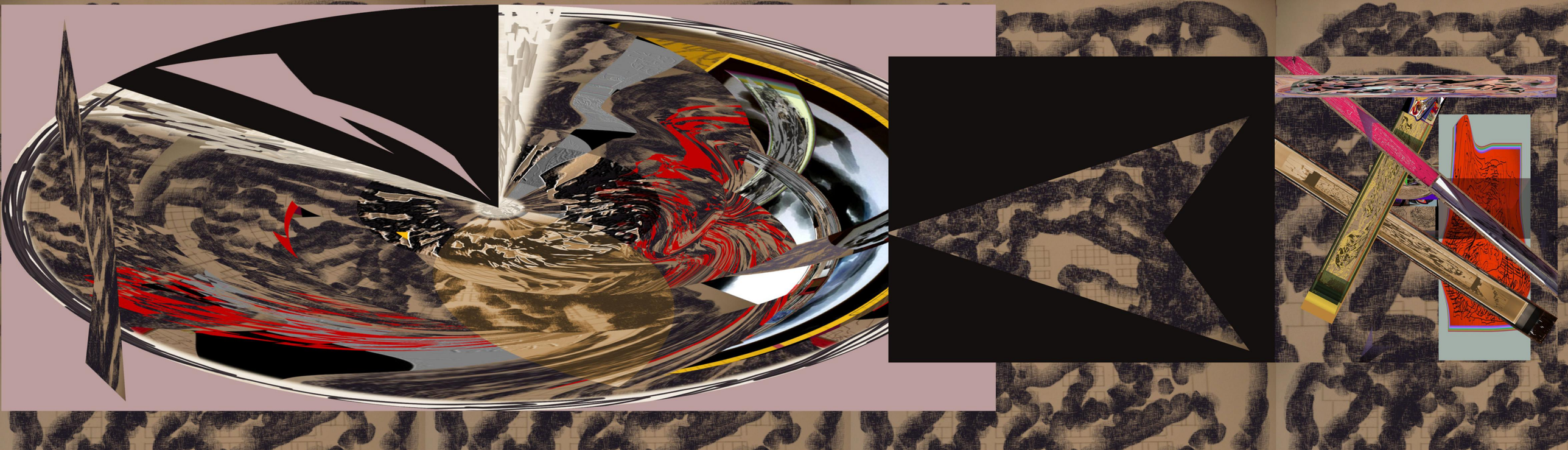


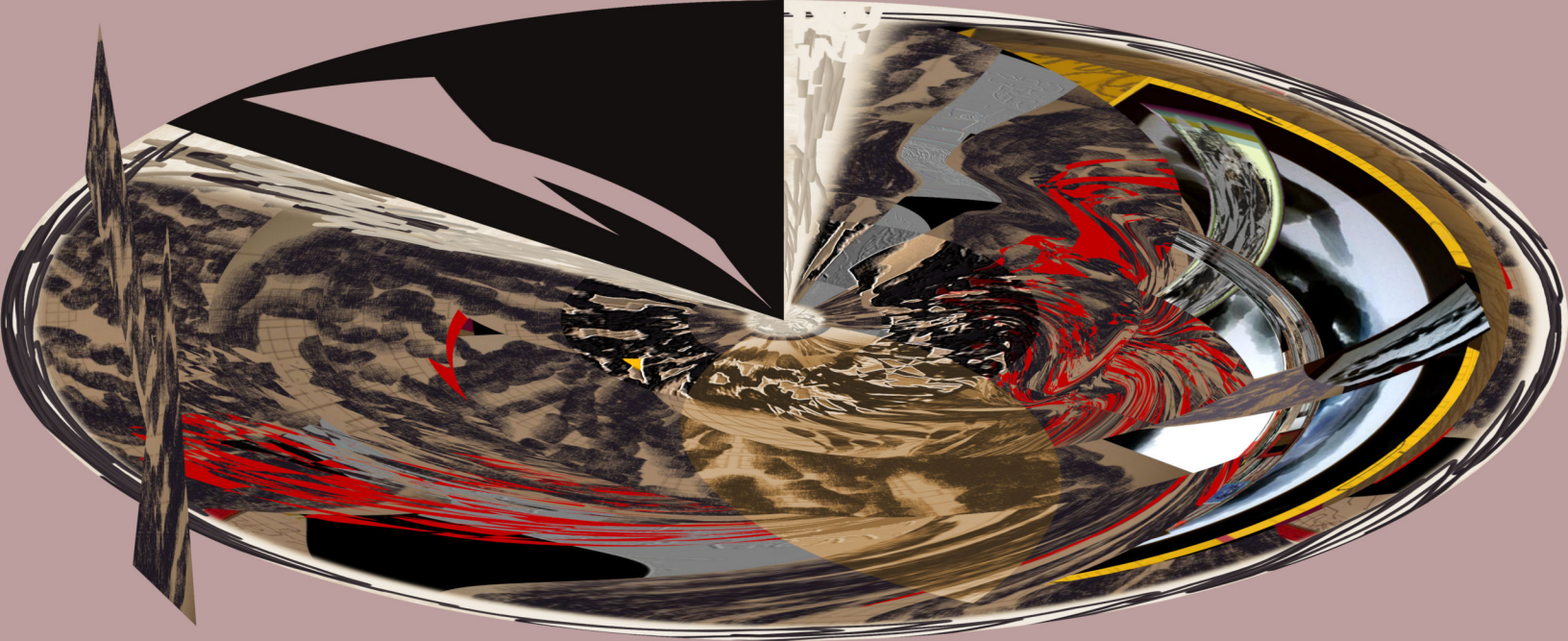




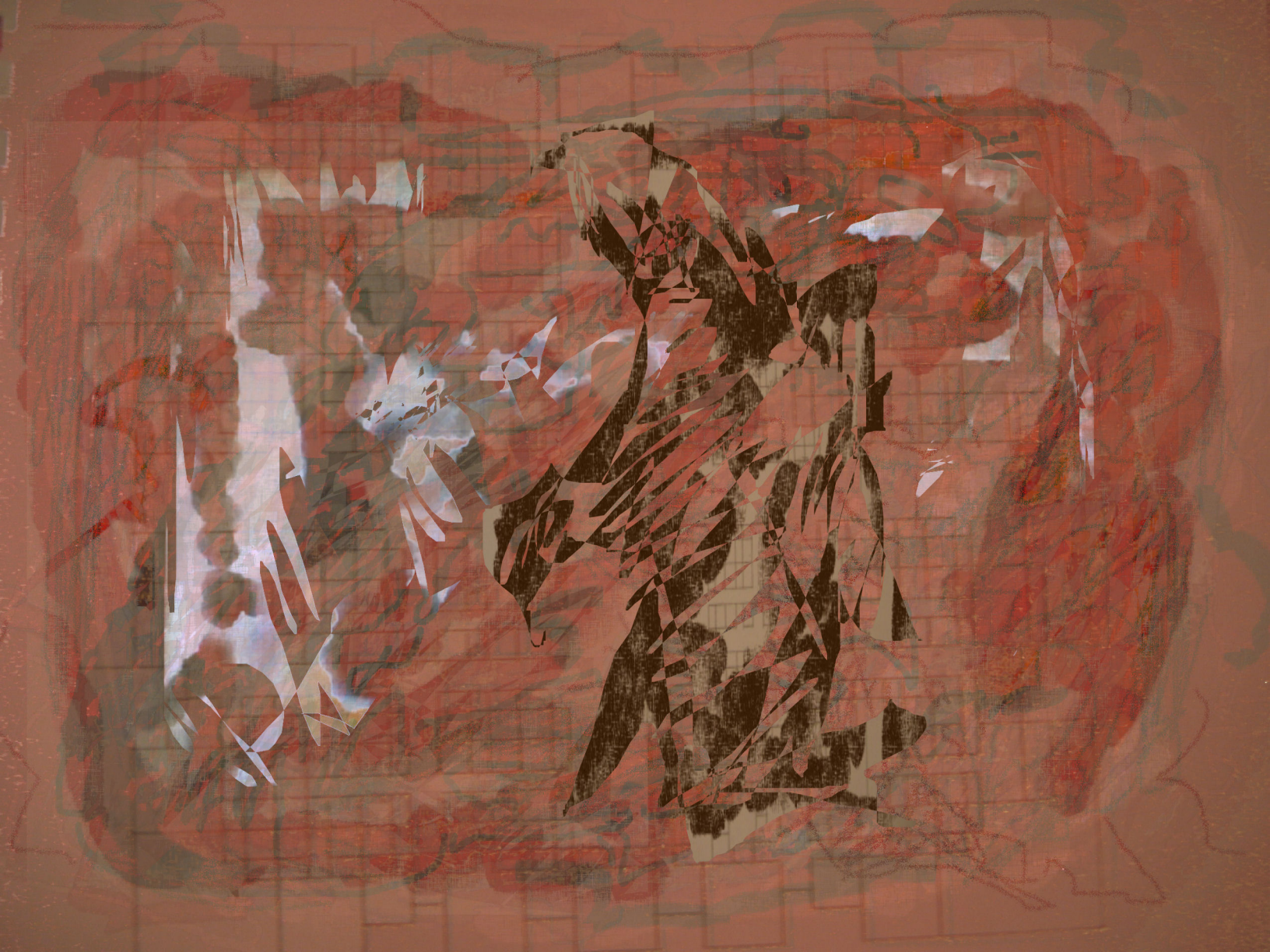






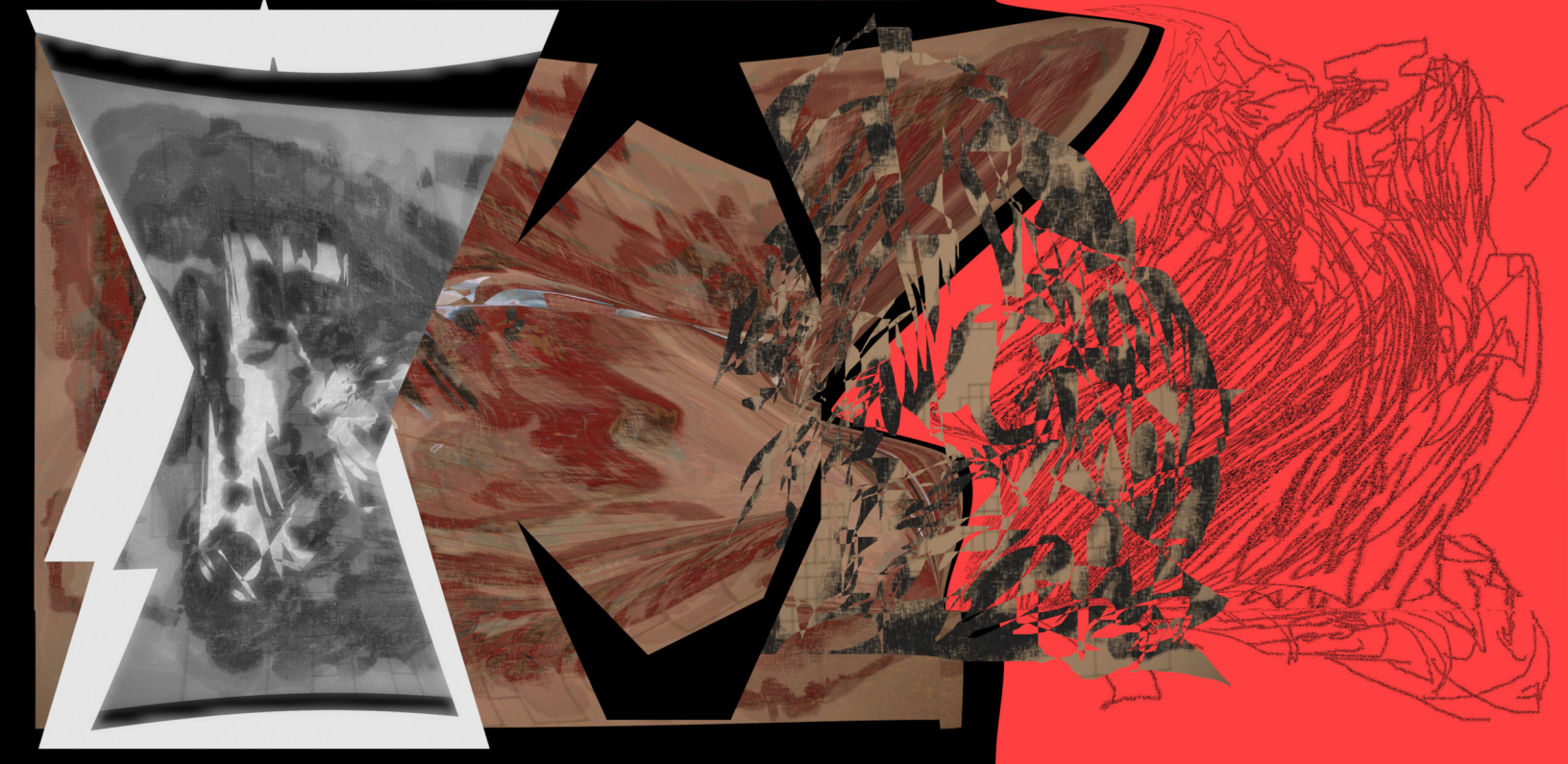


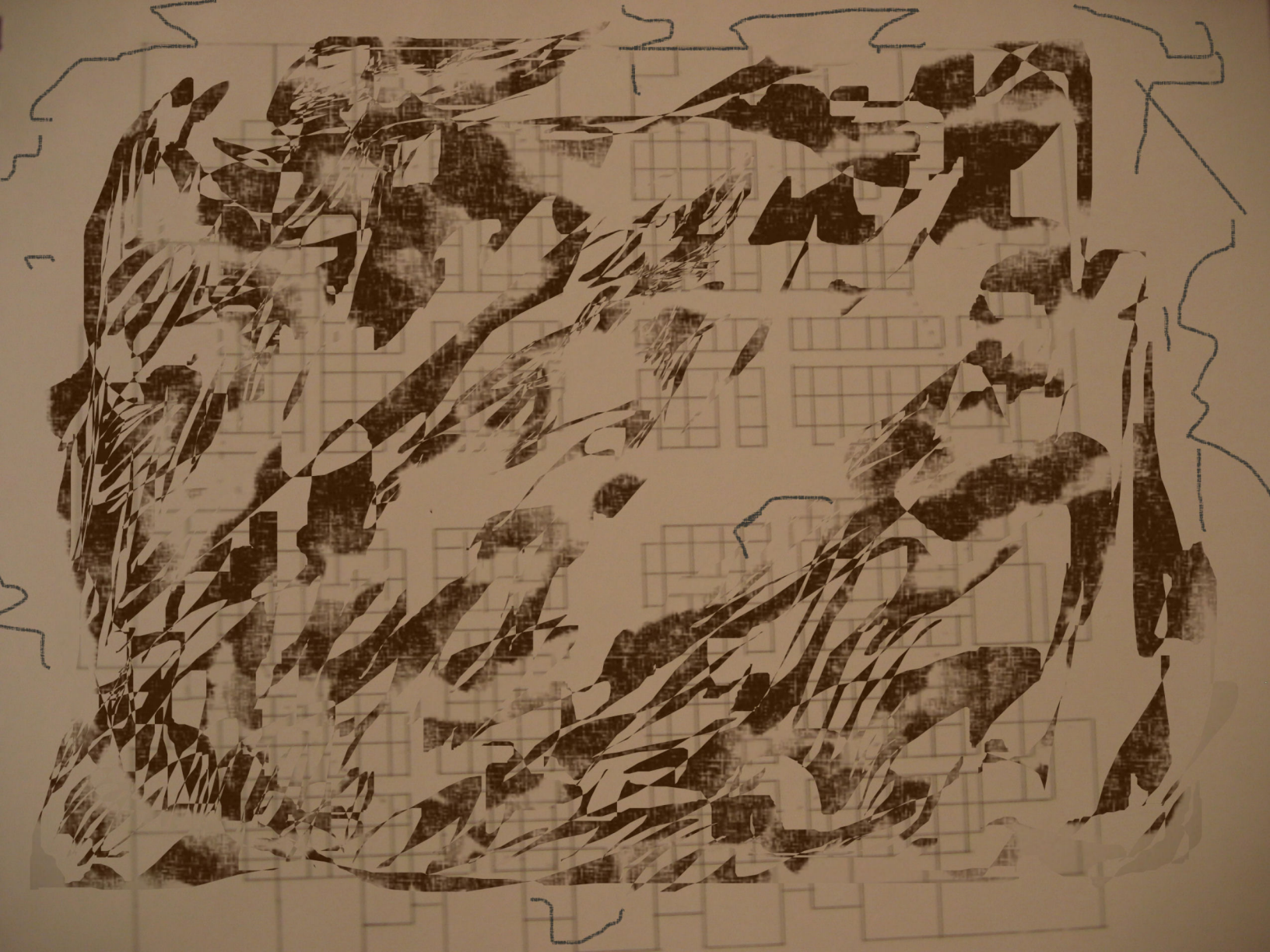








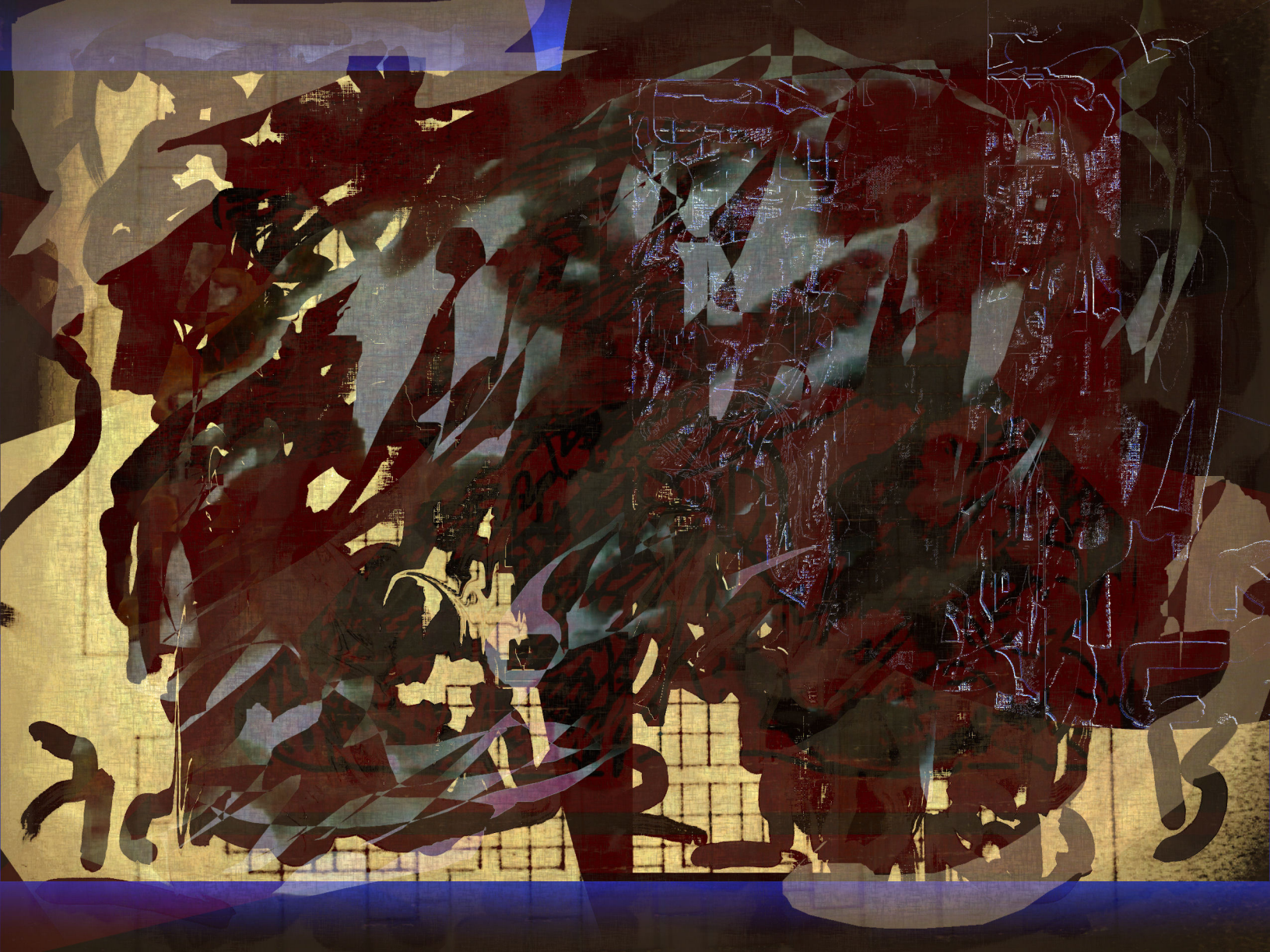


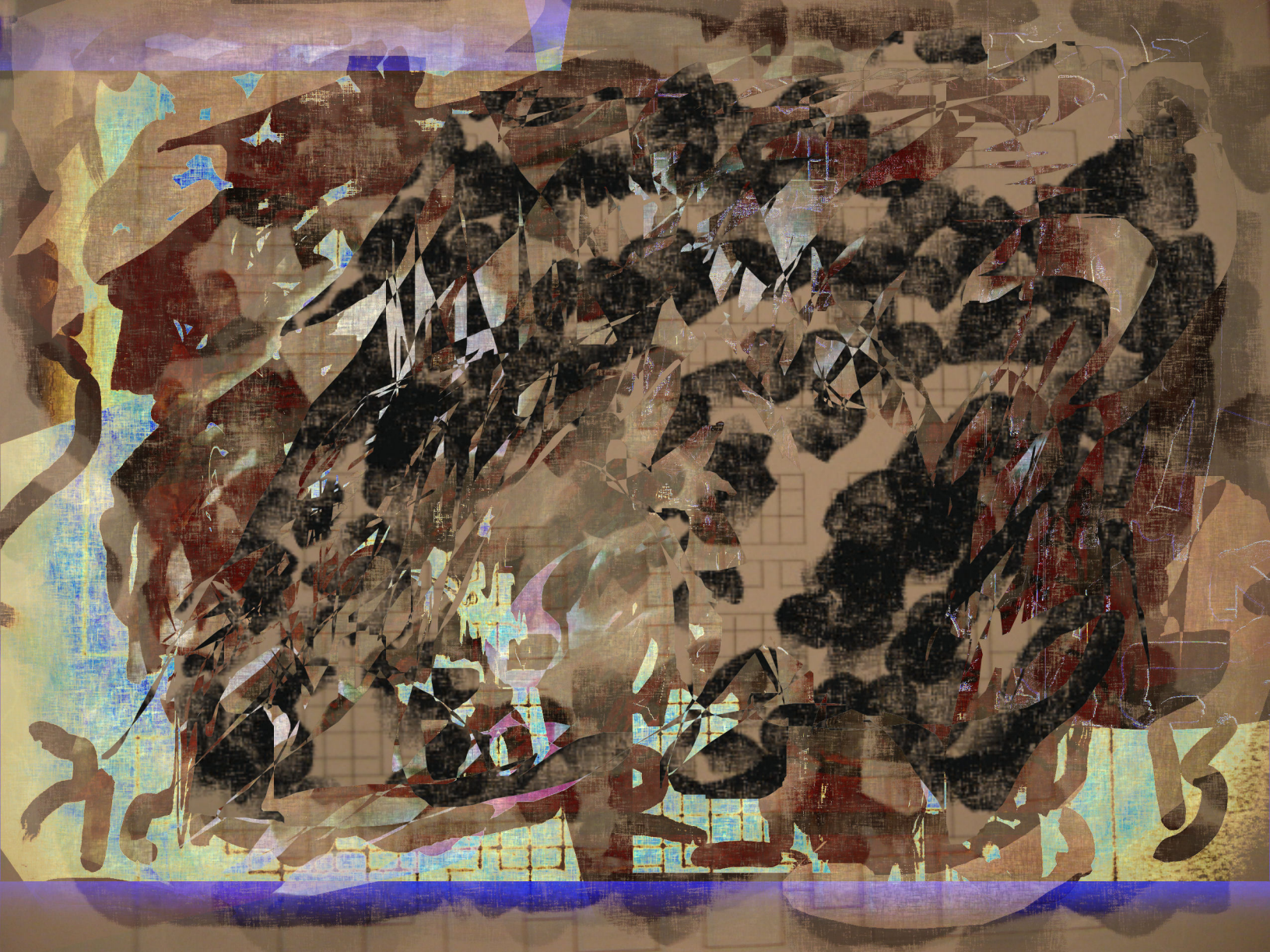


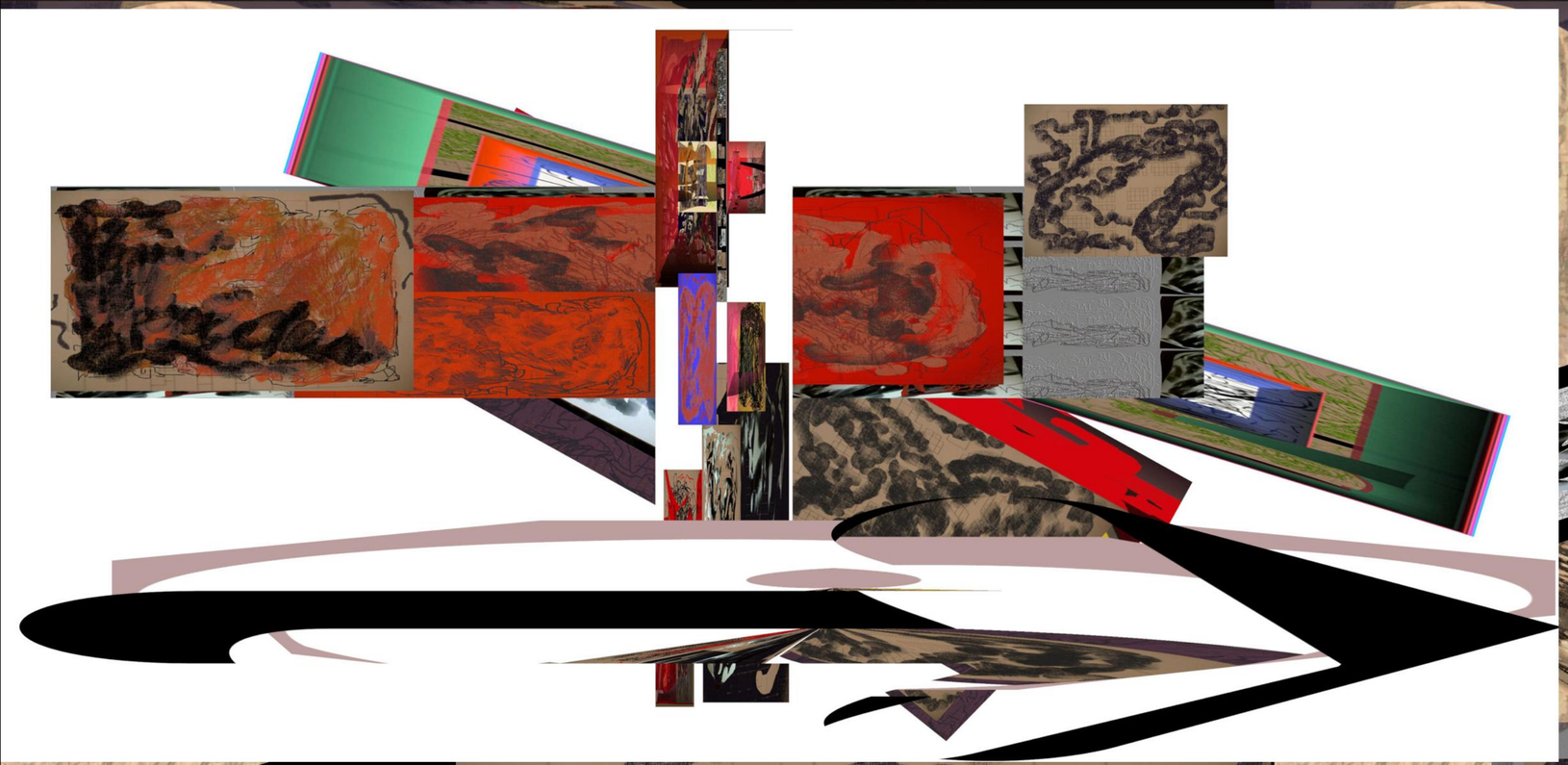


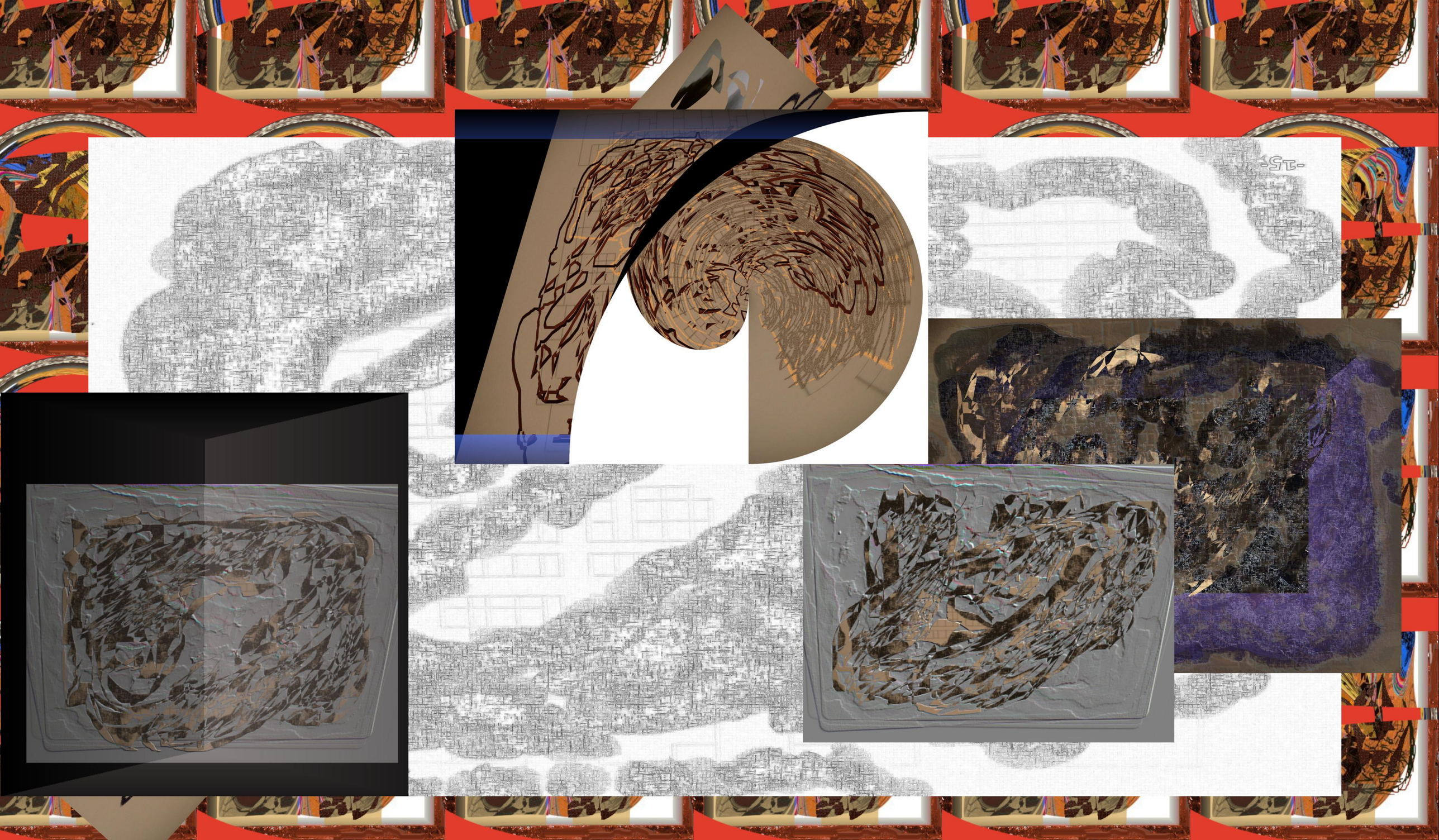




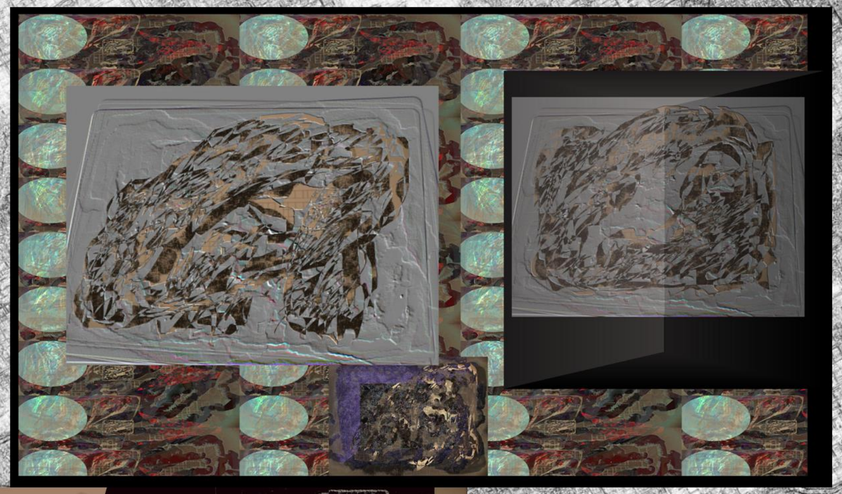




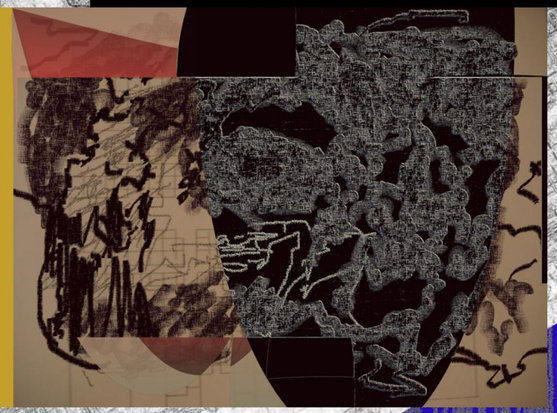


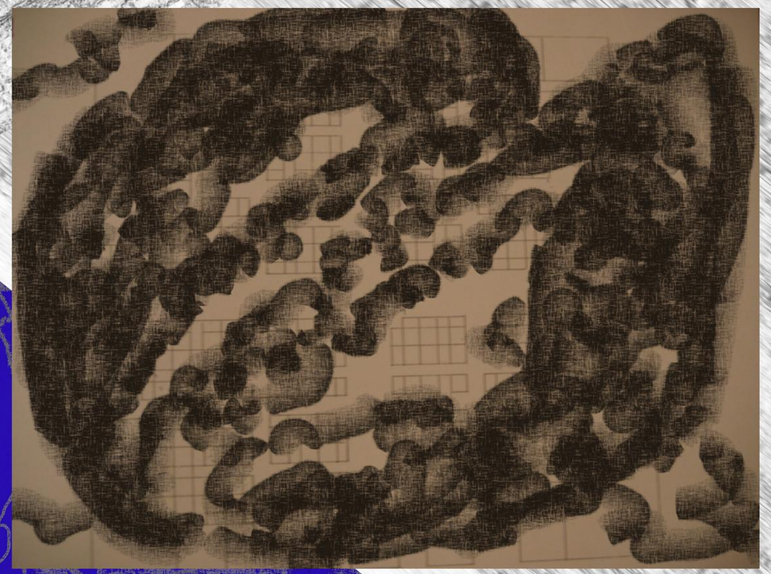


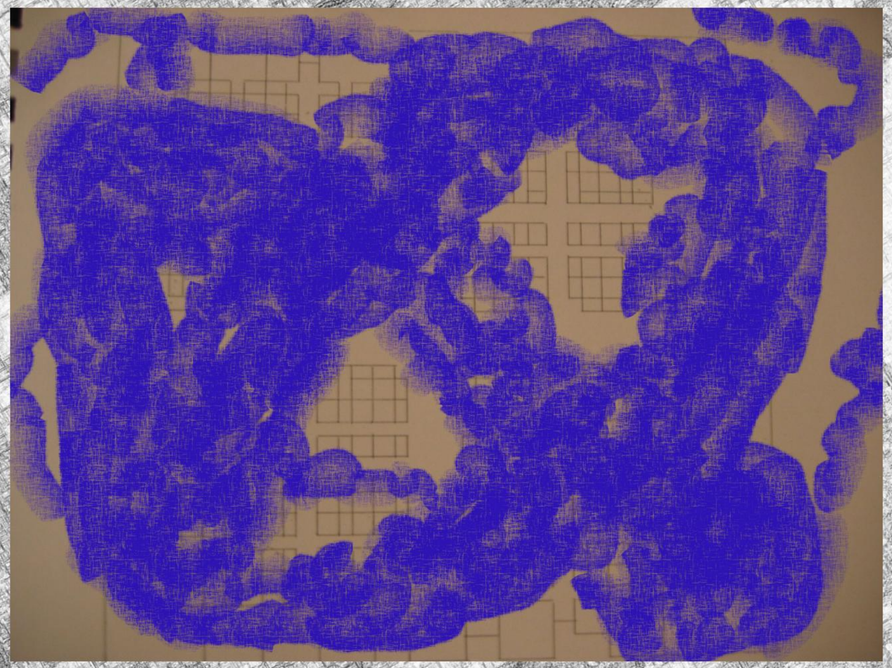


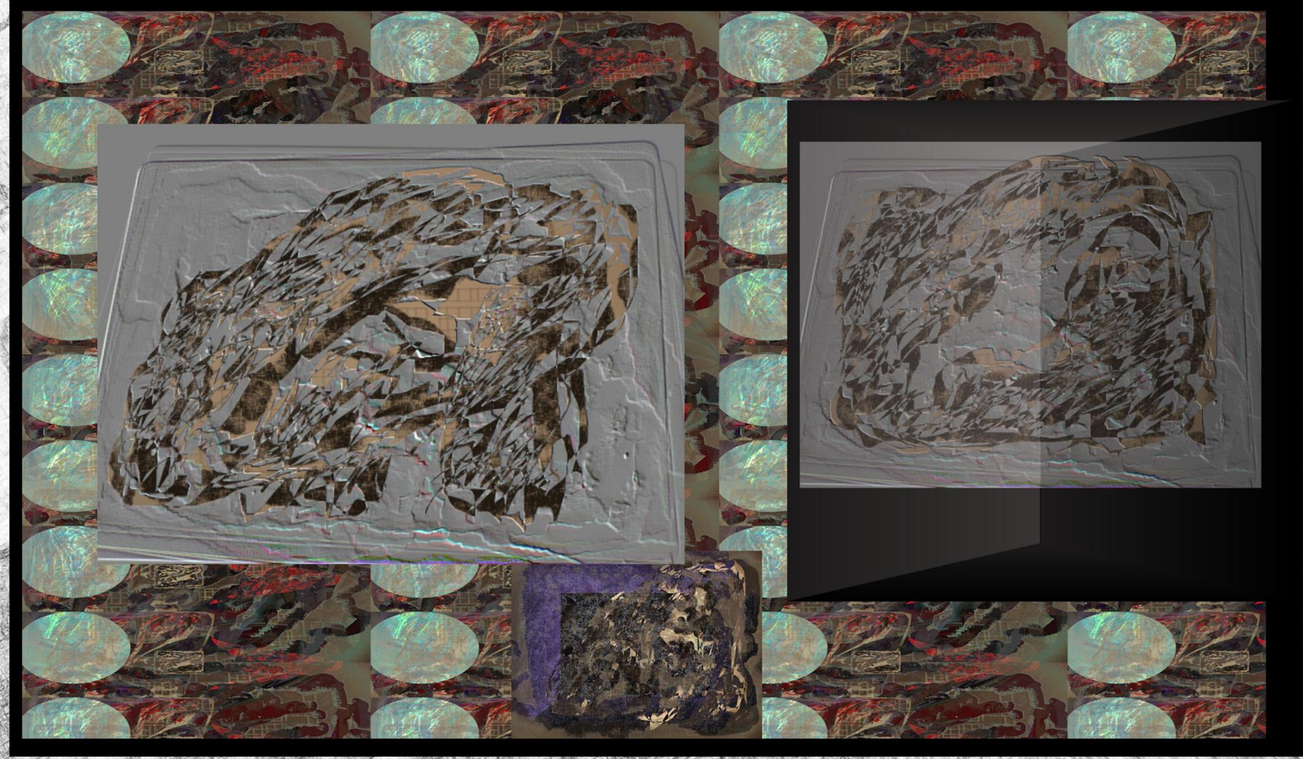






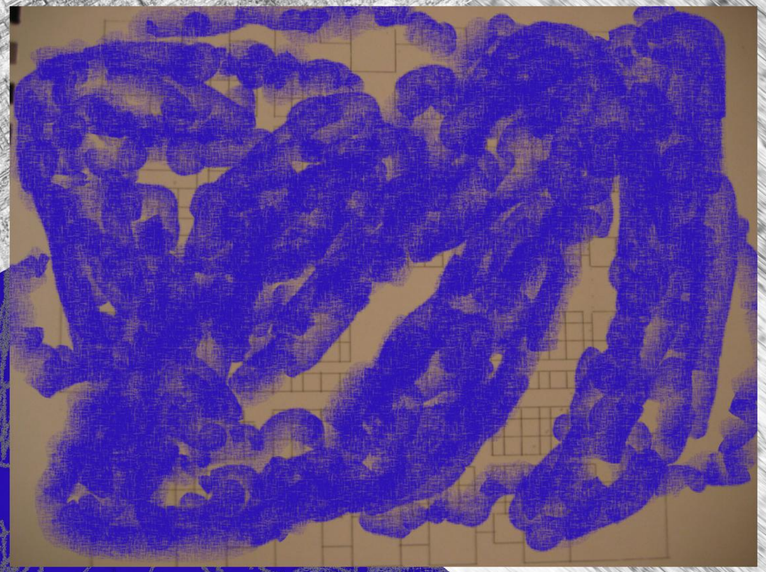


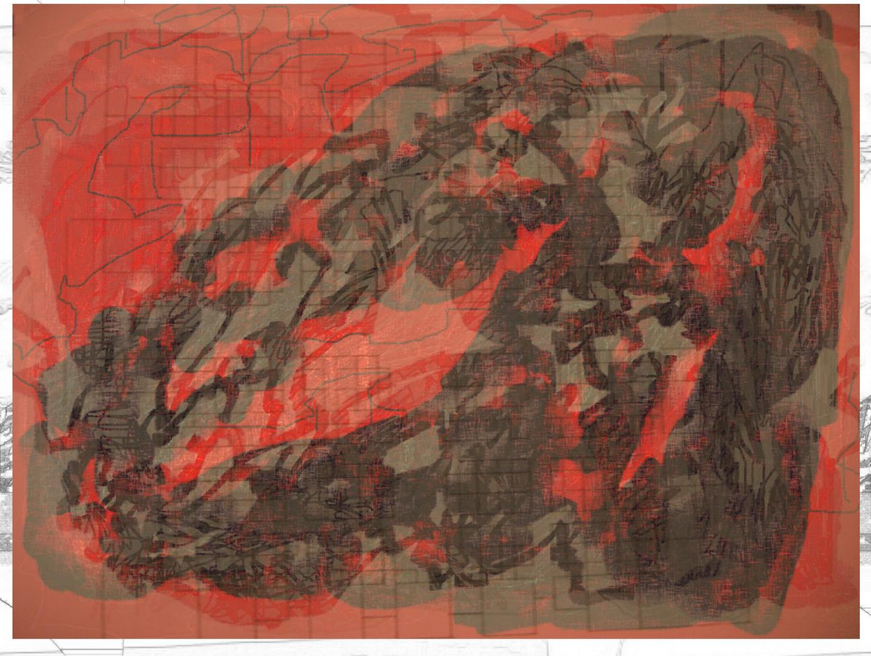


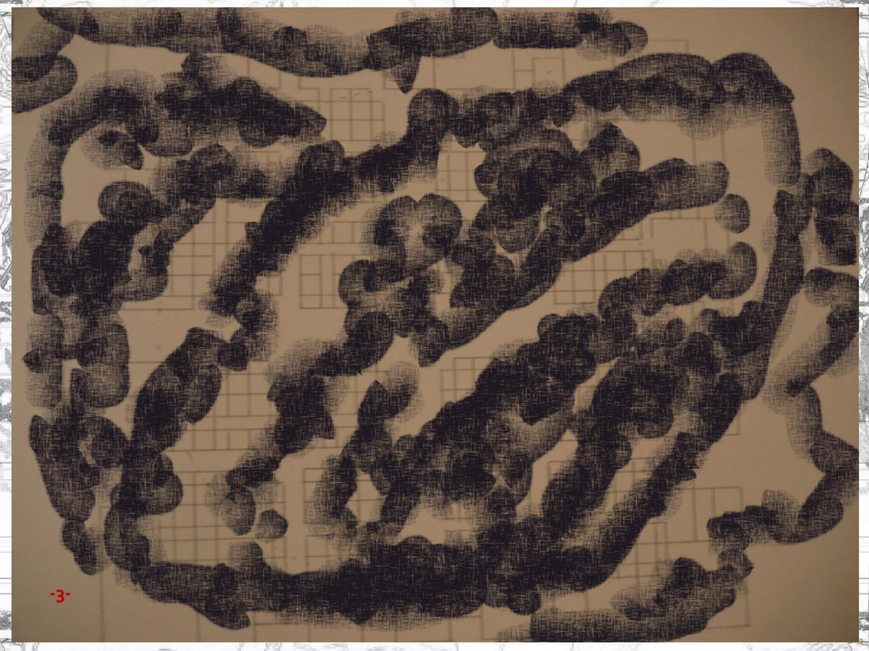


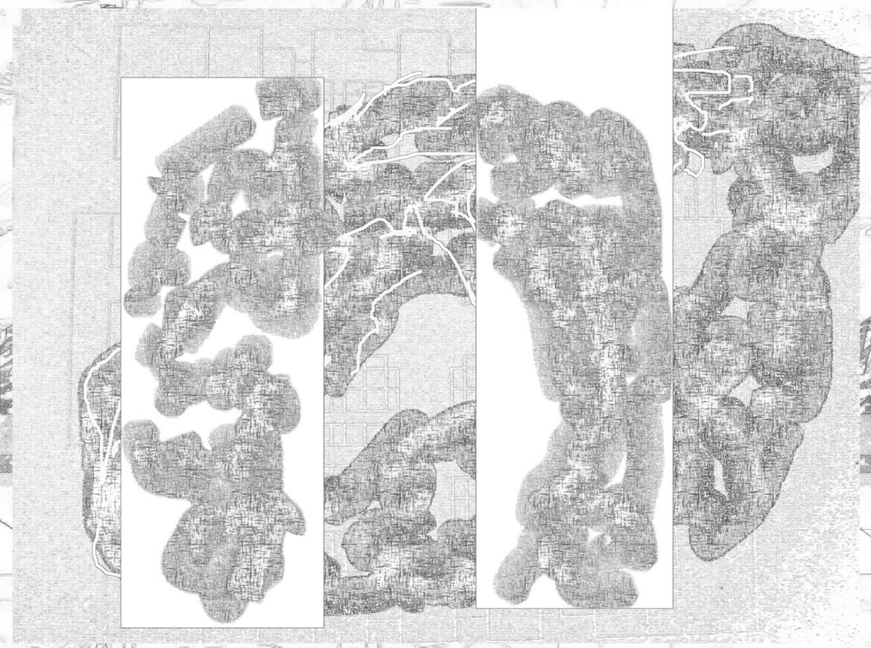


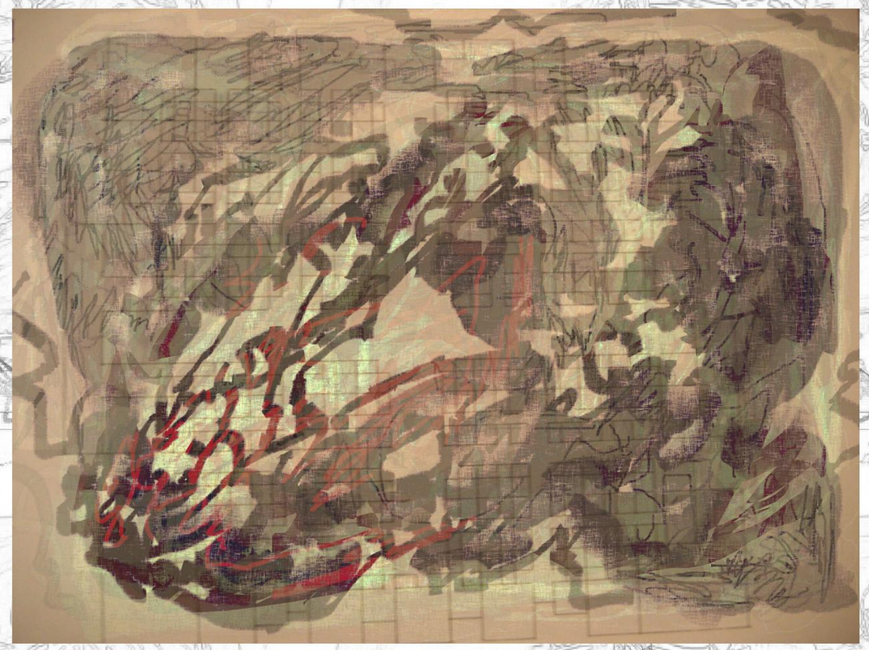


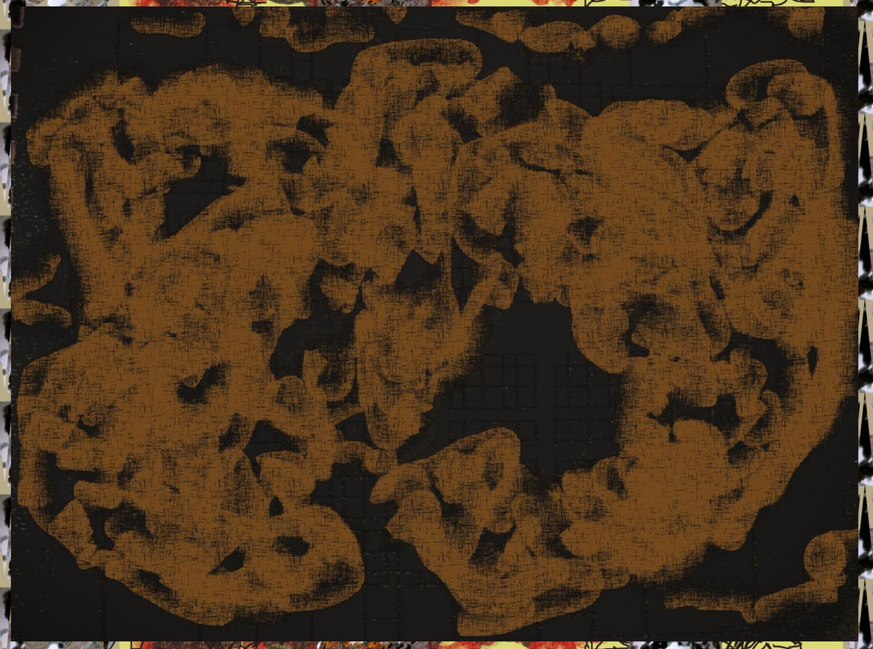












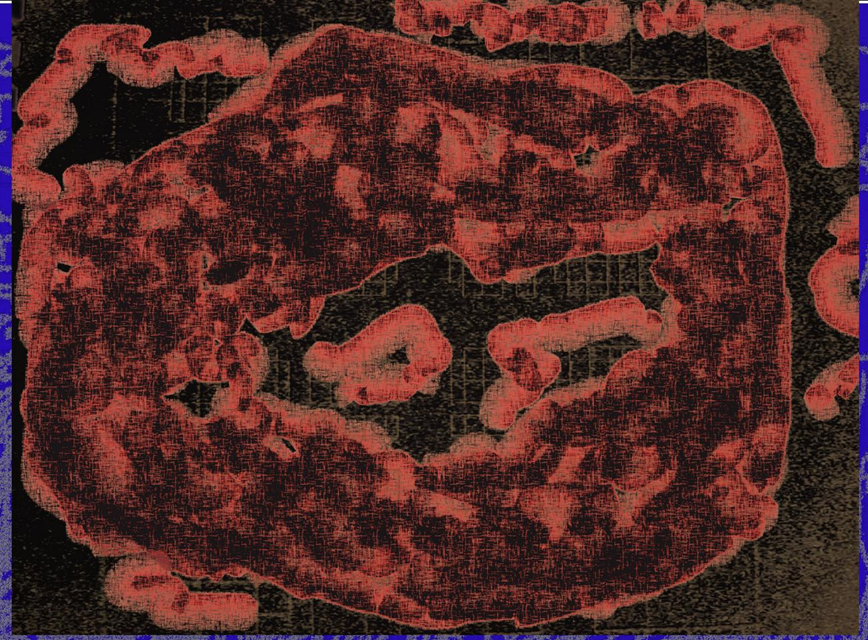


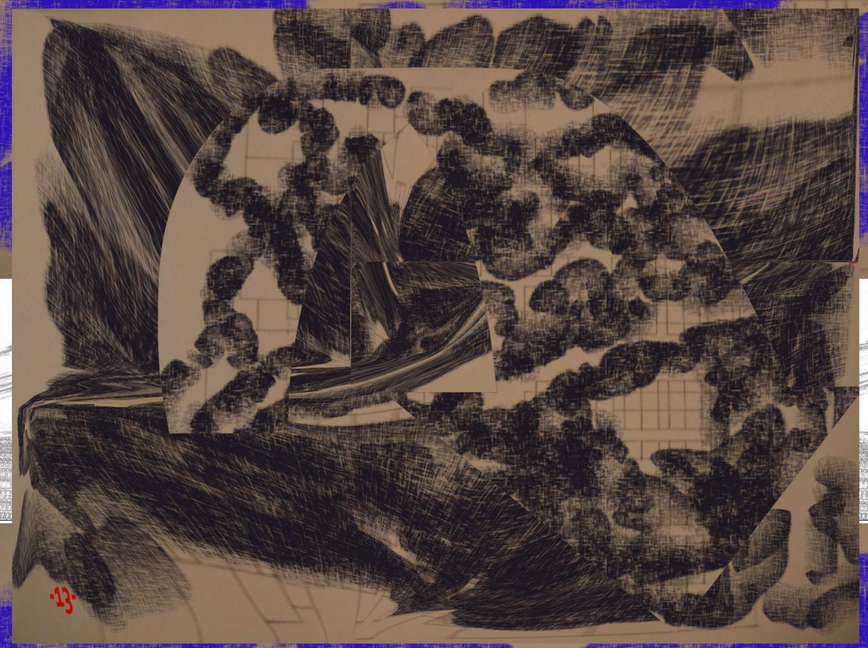


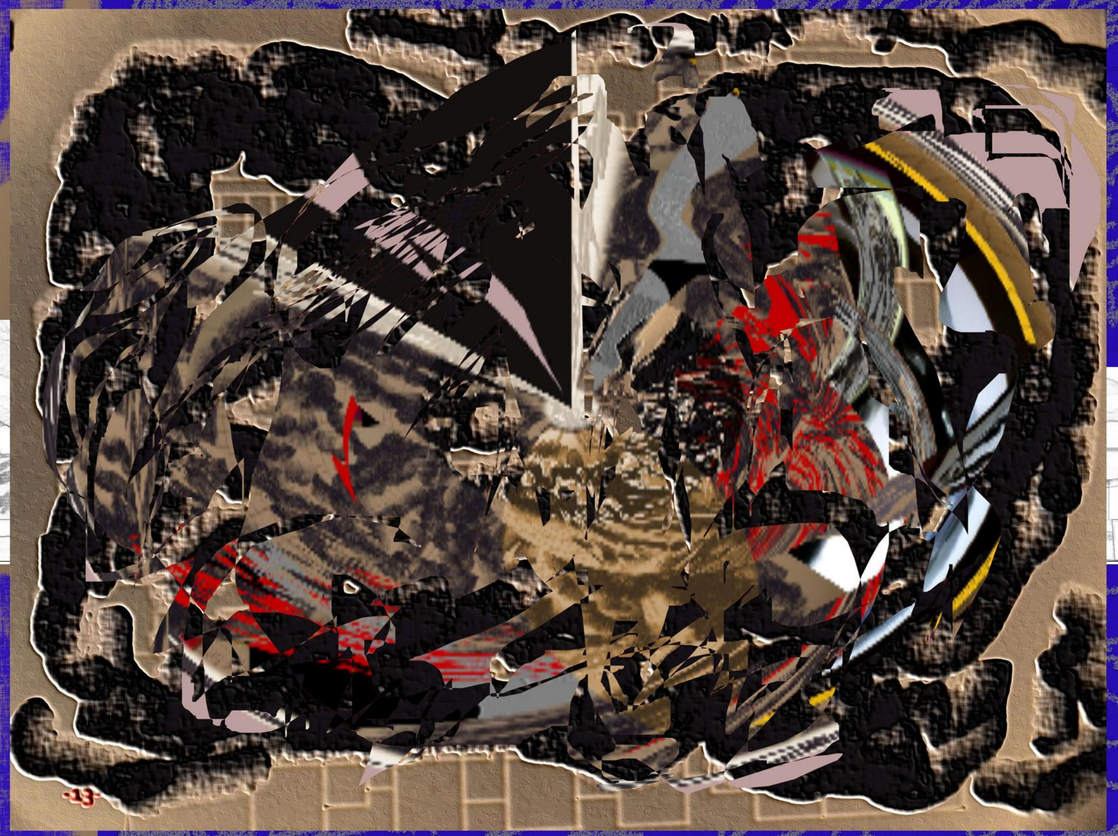

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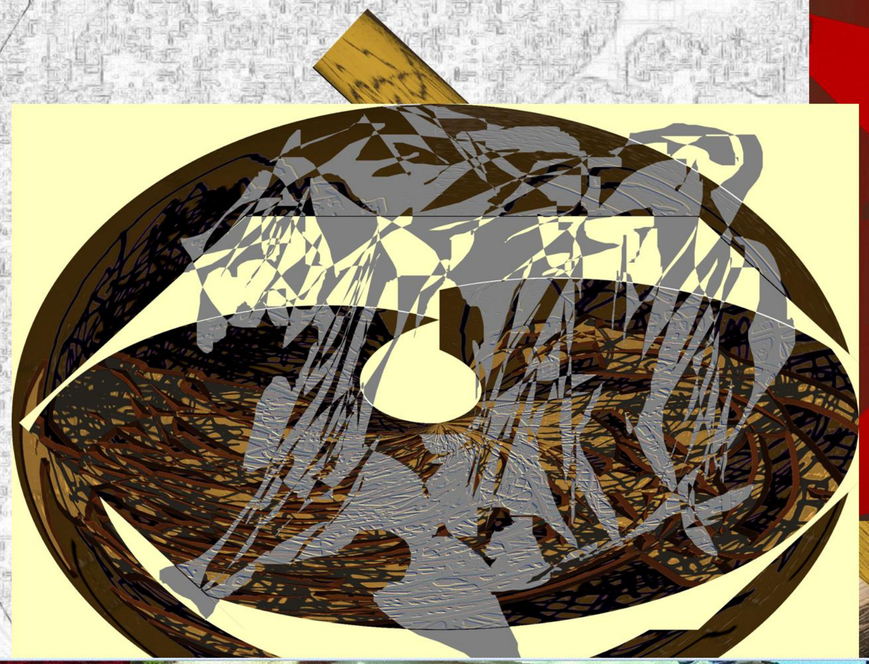


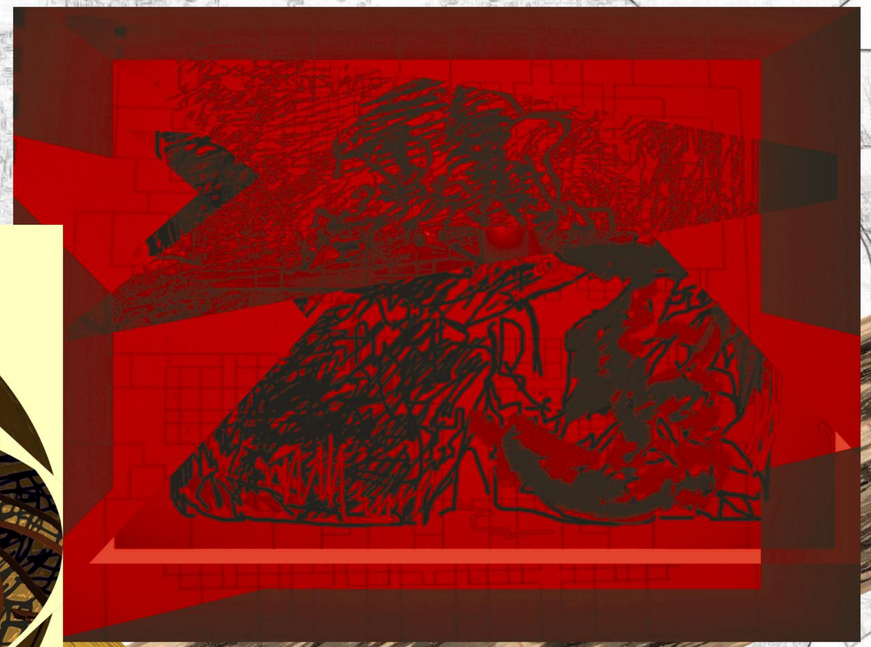


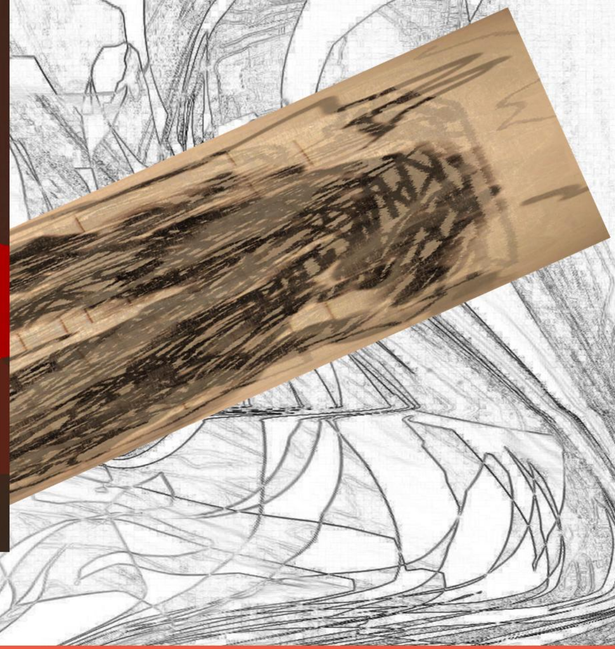


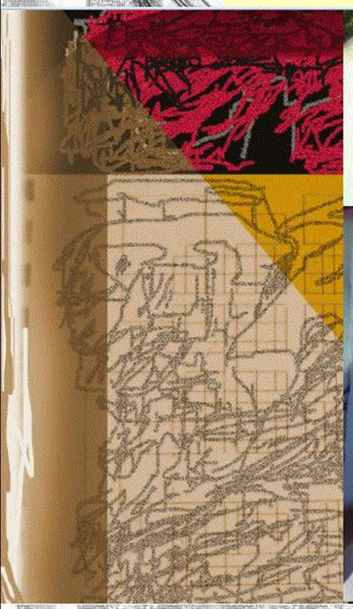






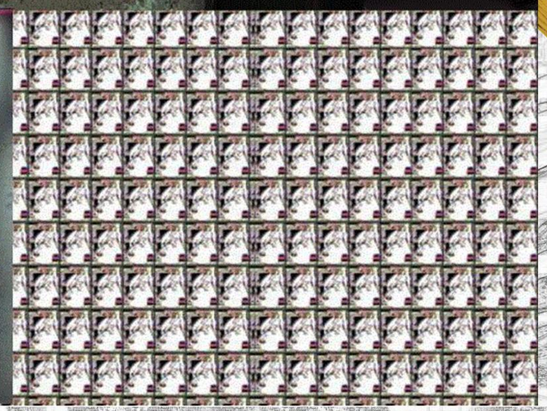


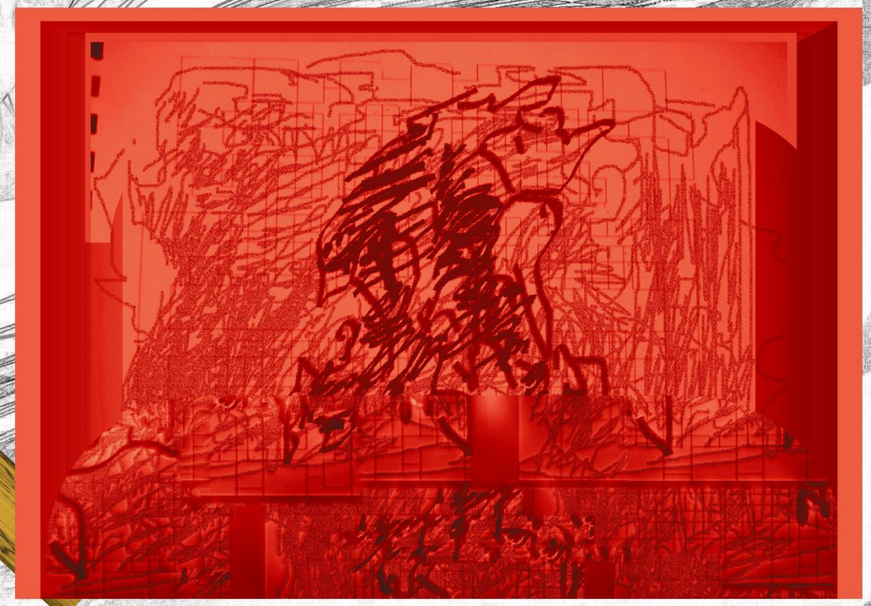






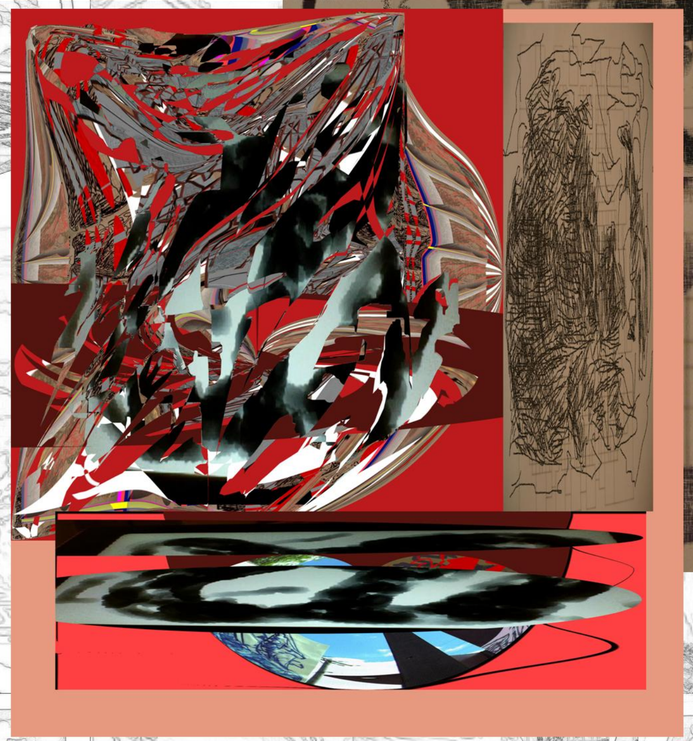




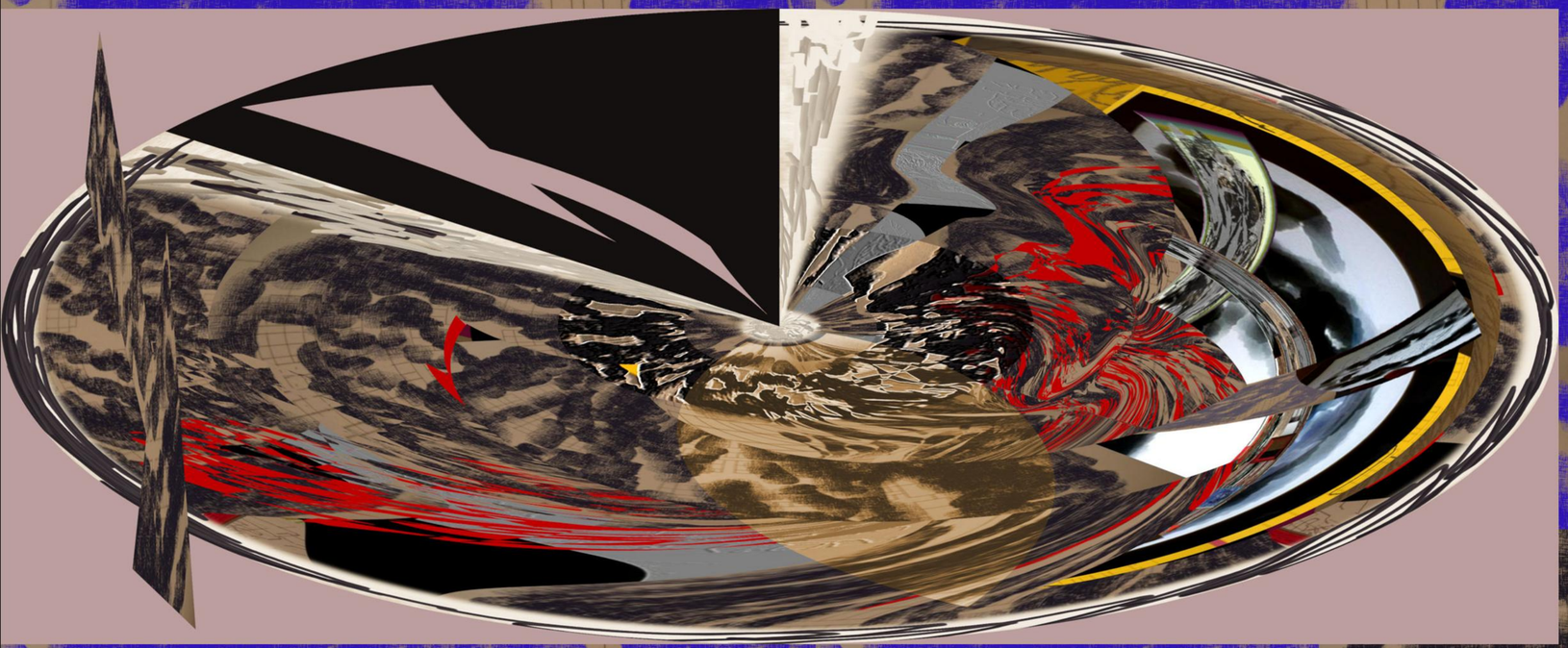


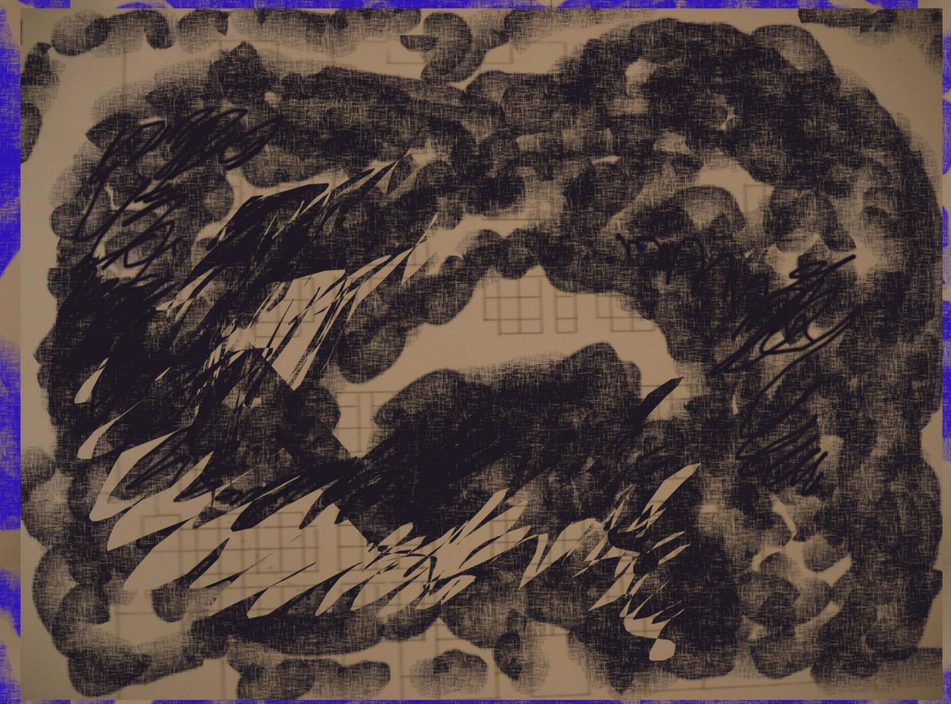




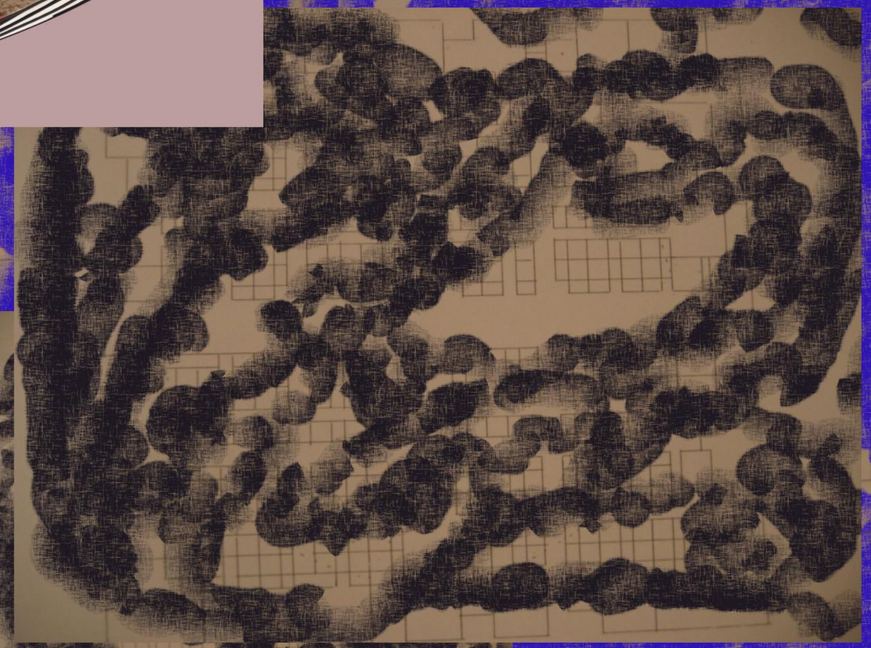


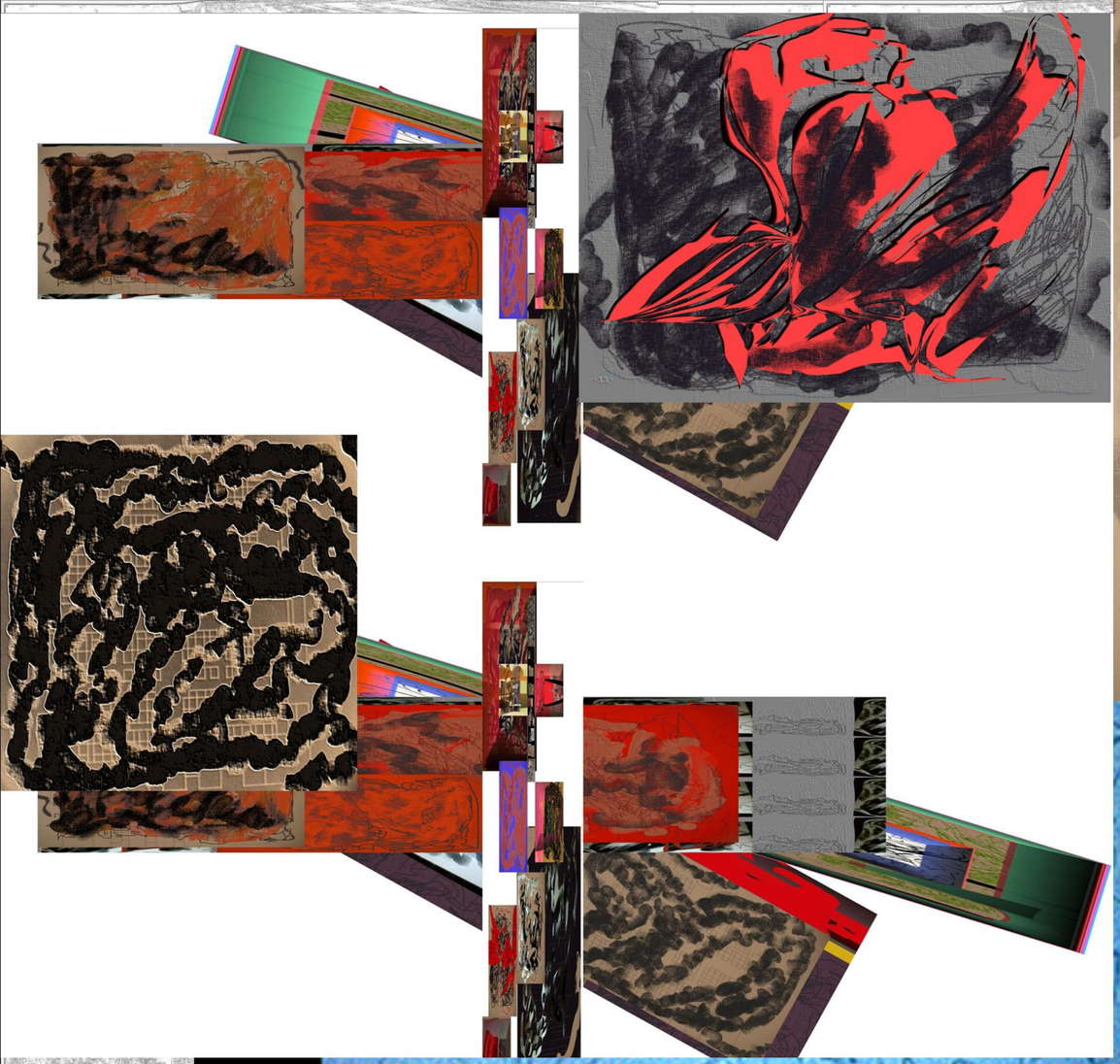


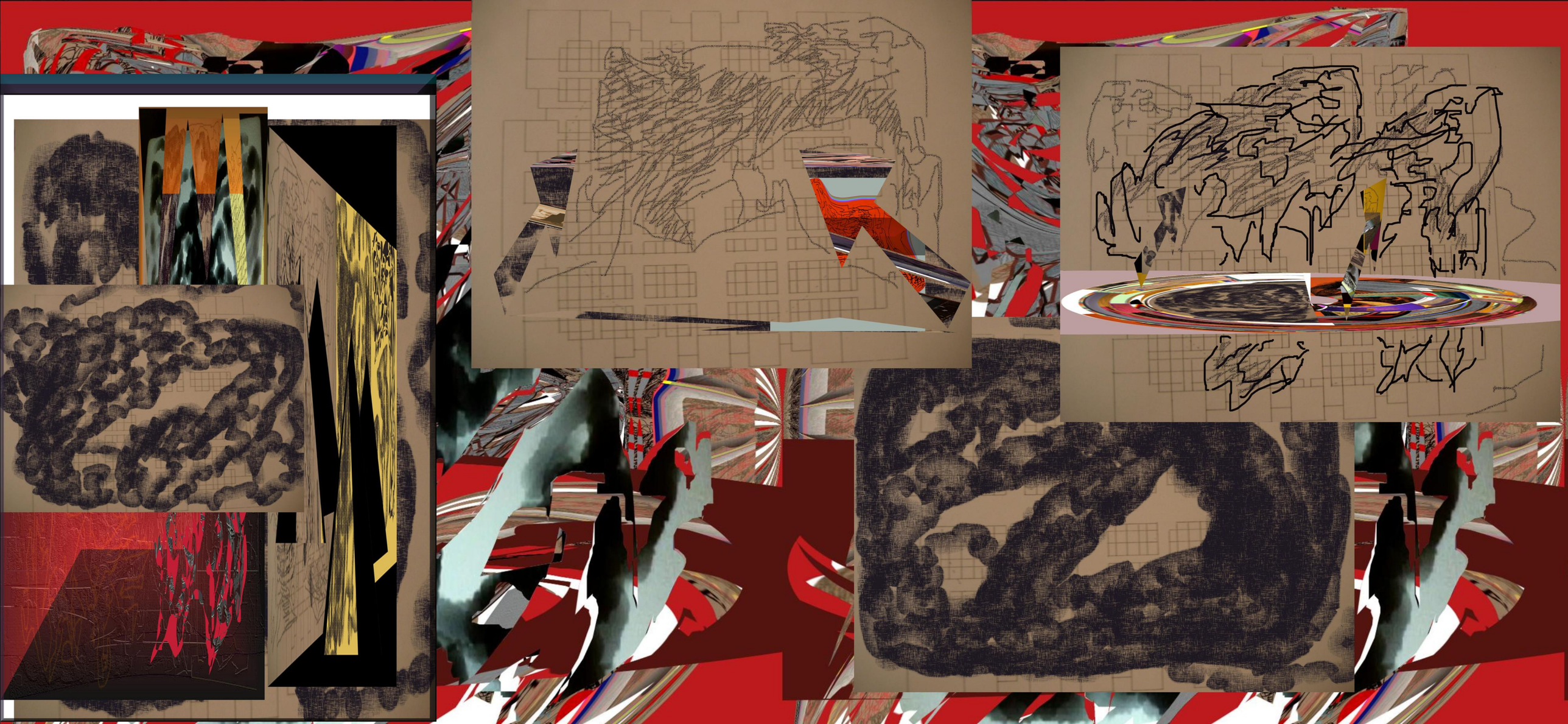






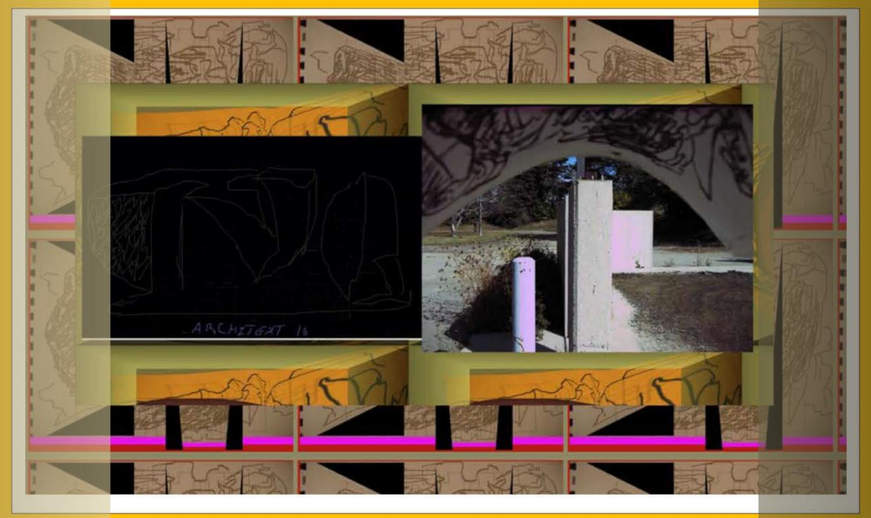




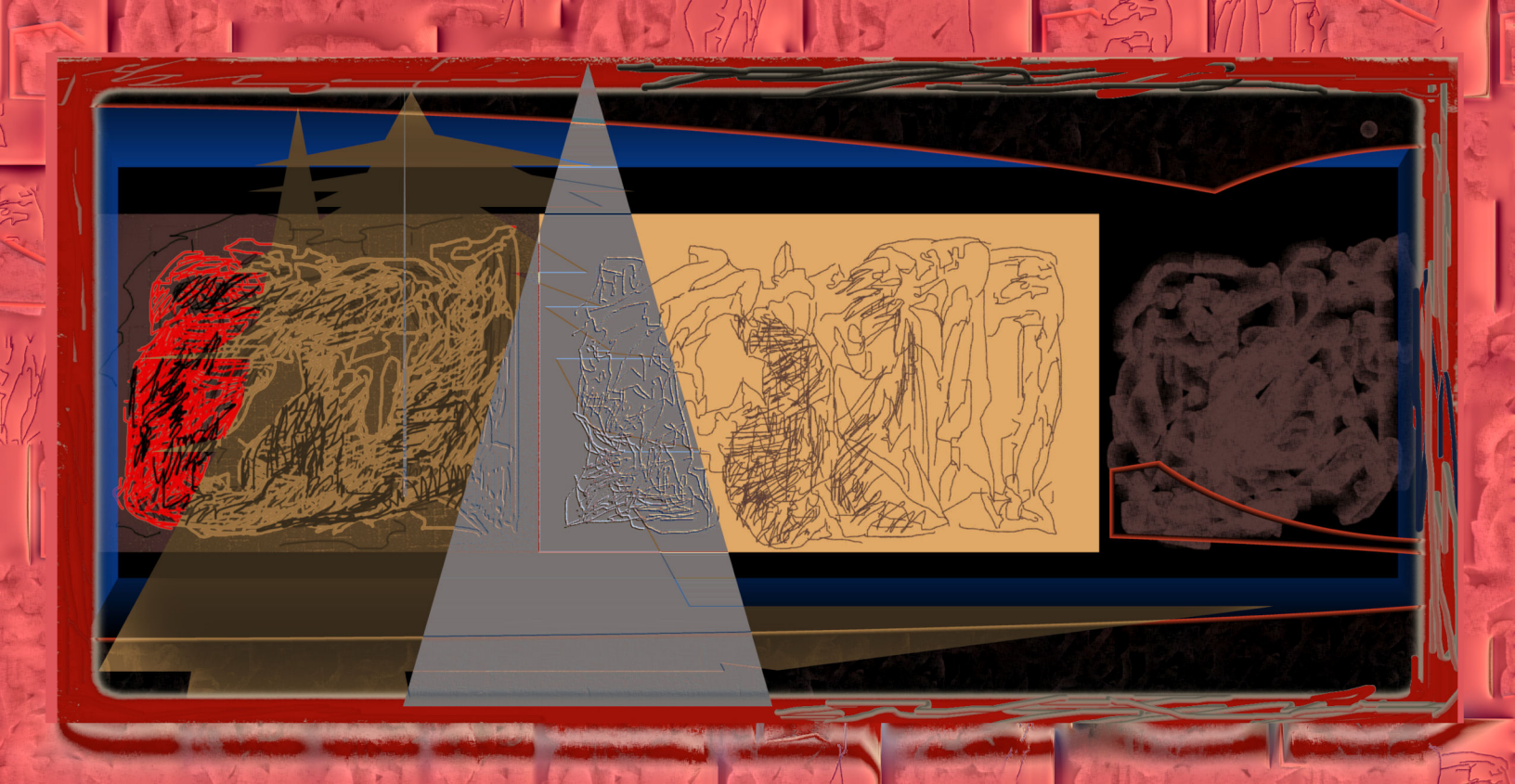


-17- Topothesia: Per Rhetoric means description of an imaginary place-

in the drawing I have taken photographs of the foundations of a ruined structure, and photographed my drawings foregrounded to begin with as creating a kind of imaginary structuring. Then that process has been amplified by virtual media drawing in the computer to deepen the sense of an information architecture in which my drawings which symbolize drawing itself by using architectural joinery cognates which build then a virtual tableau as a transformative plane of generating form.



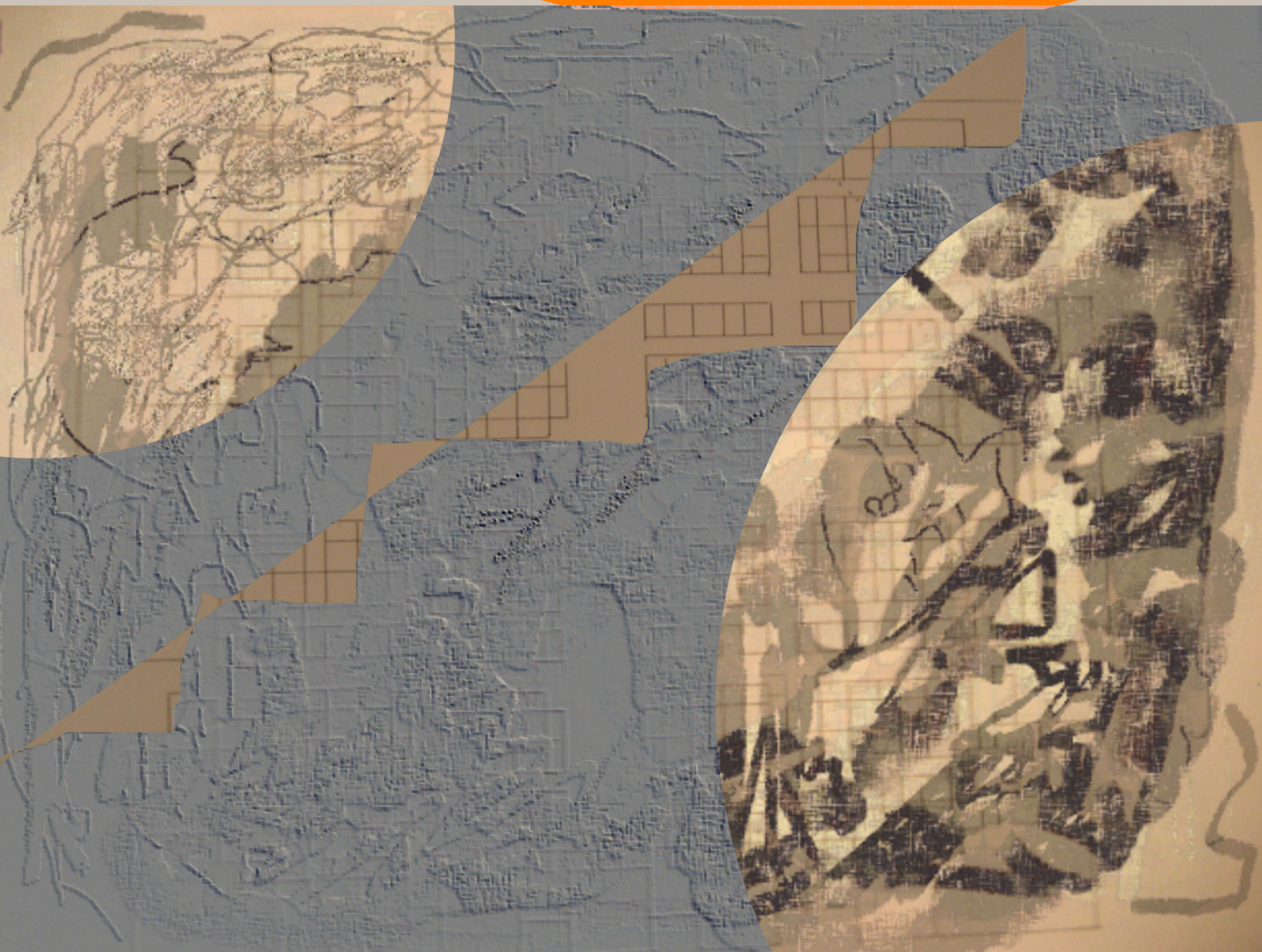




Inigo J.: Imaginary Architects Book...

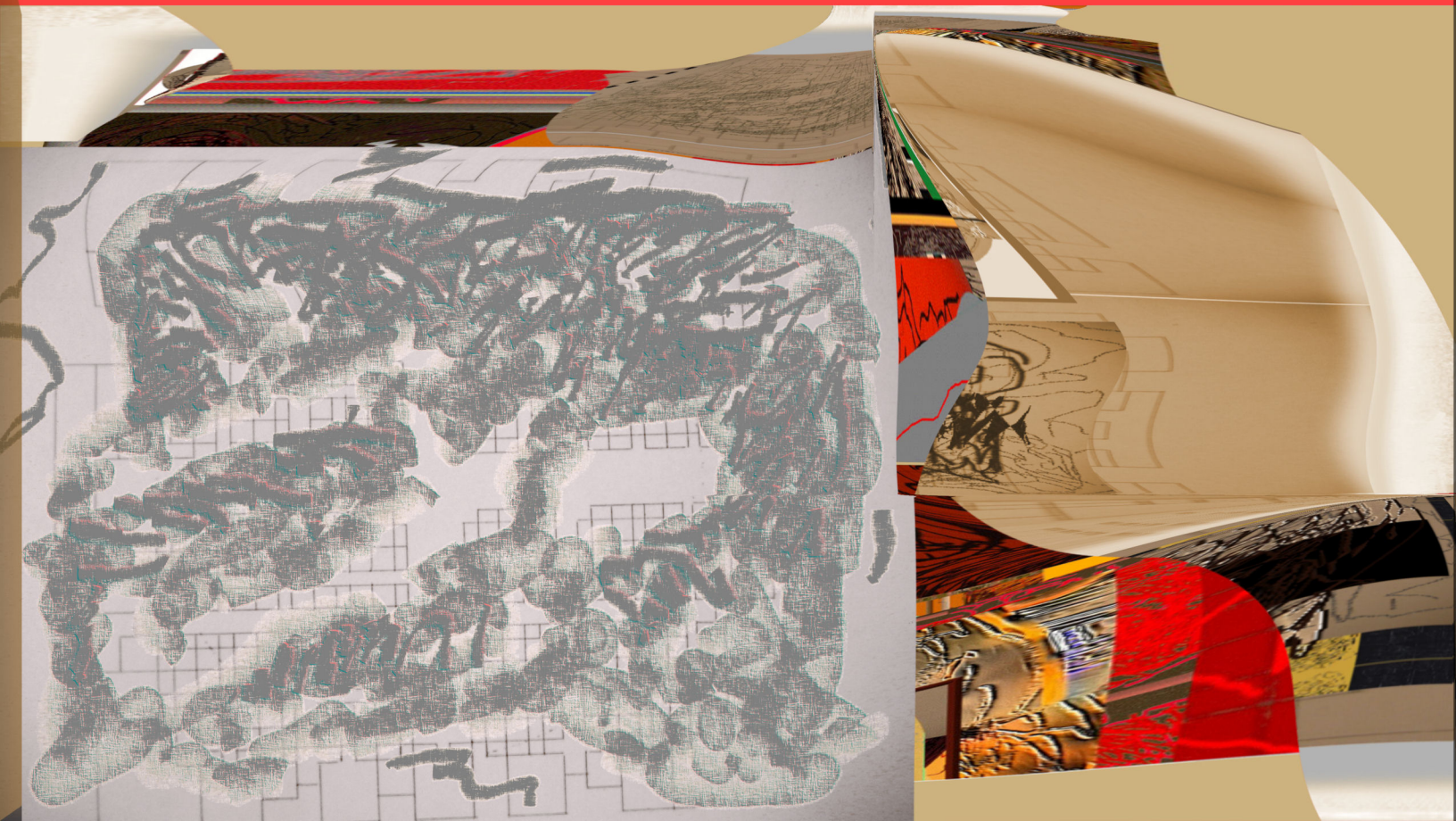


Dionysian Cult Objects , Empty Center and Anamorphosis



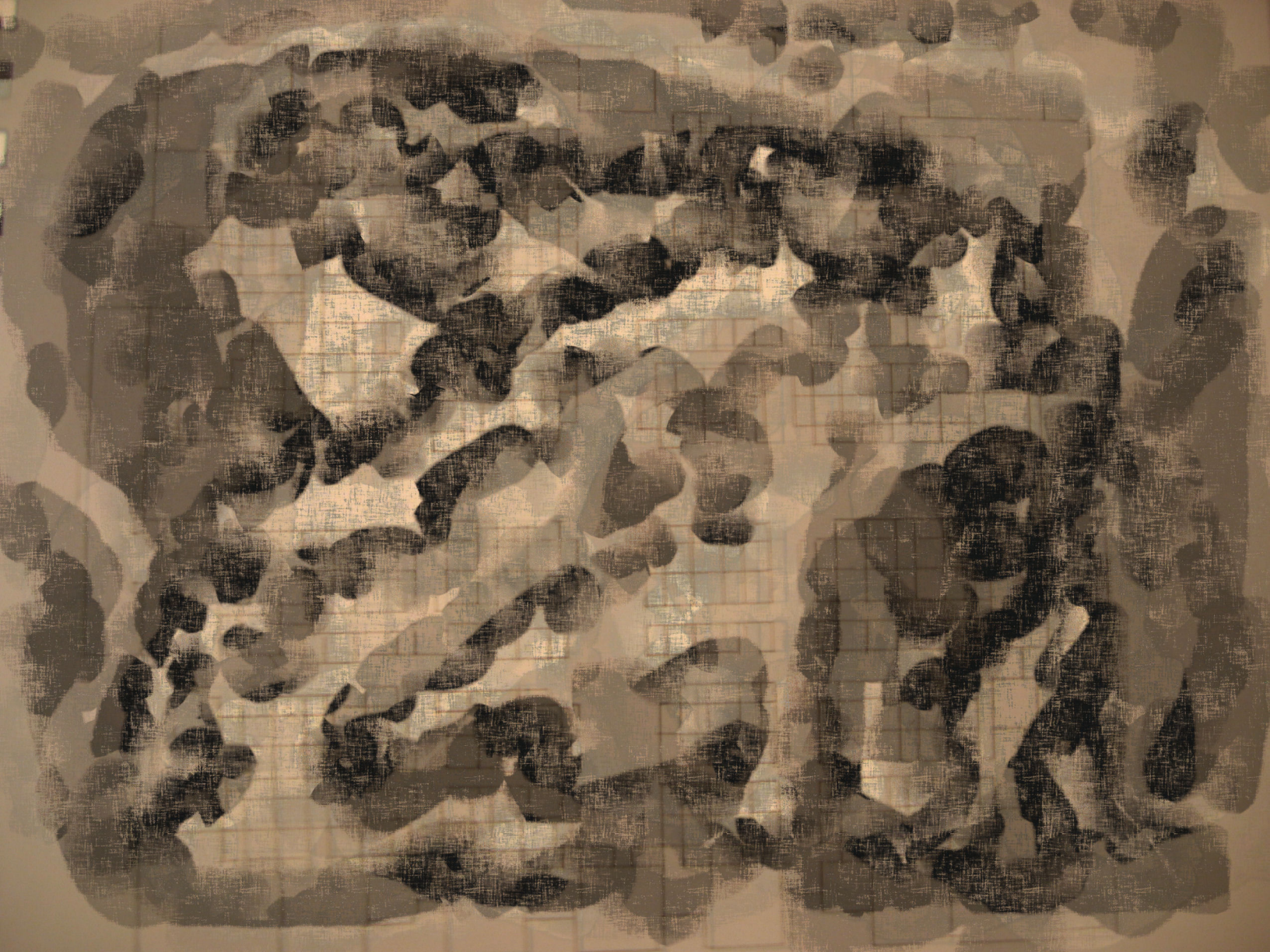
Herm: Spoils of War and Peace: Constructionist, Deconstructionist, End of History and Pragmatics: Semiotic Niche and Neurological Model of Semiotics.

What do we "alter" and place, into the collective subconscious? Do we controll our own evolution?



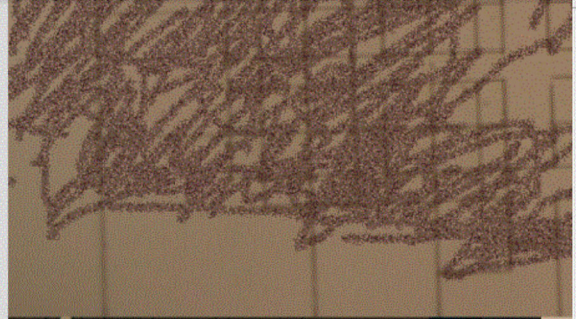
Post Poiesis : Blood Cell Casts... Poetics of Synechdoche

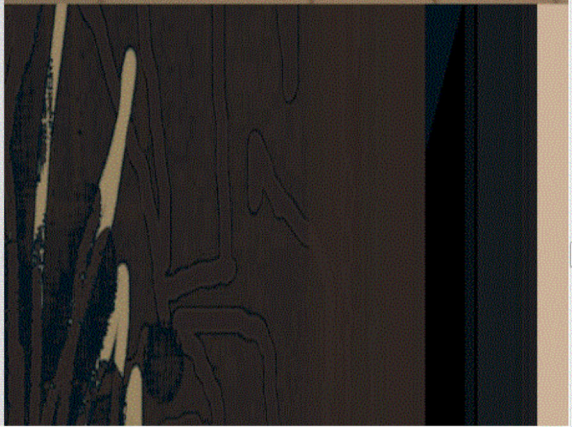


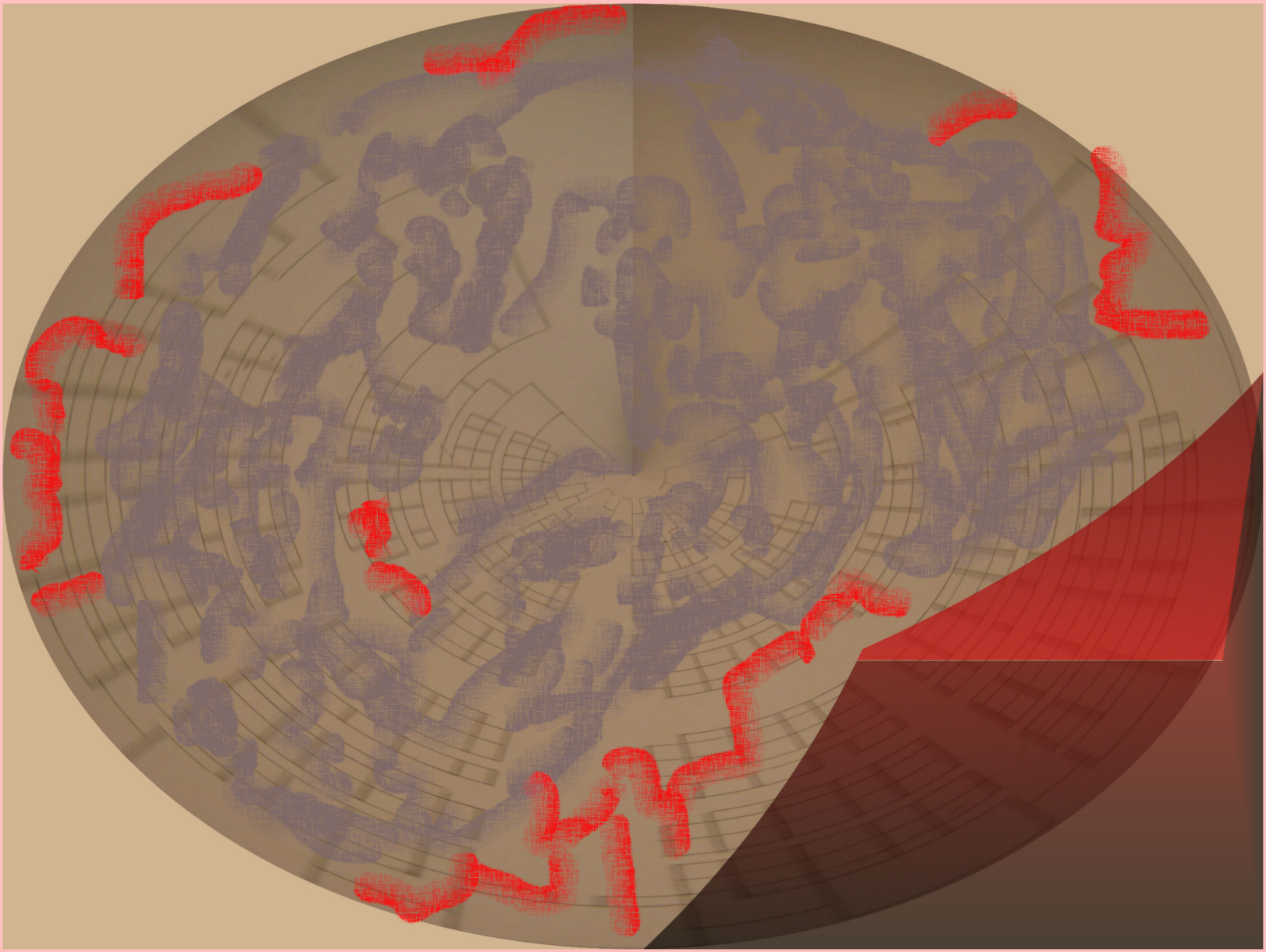


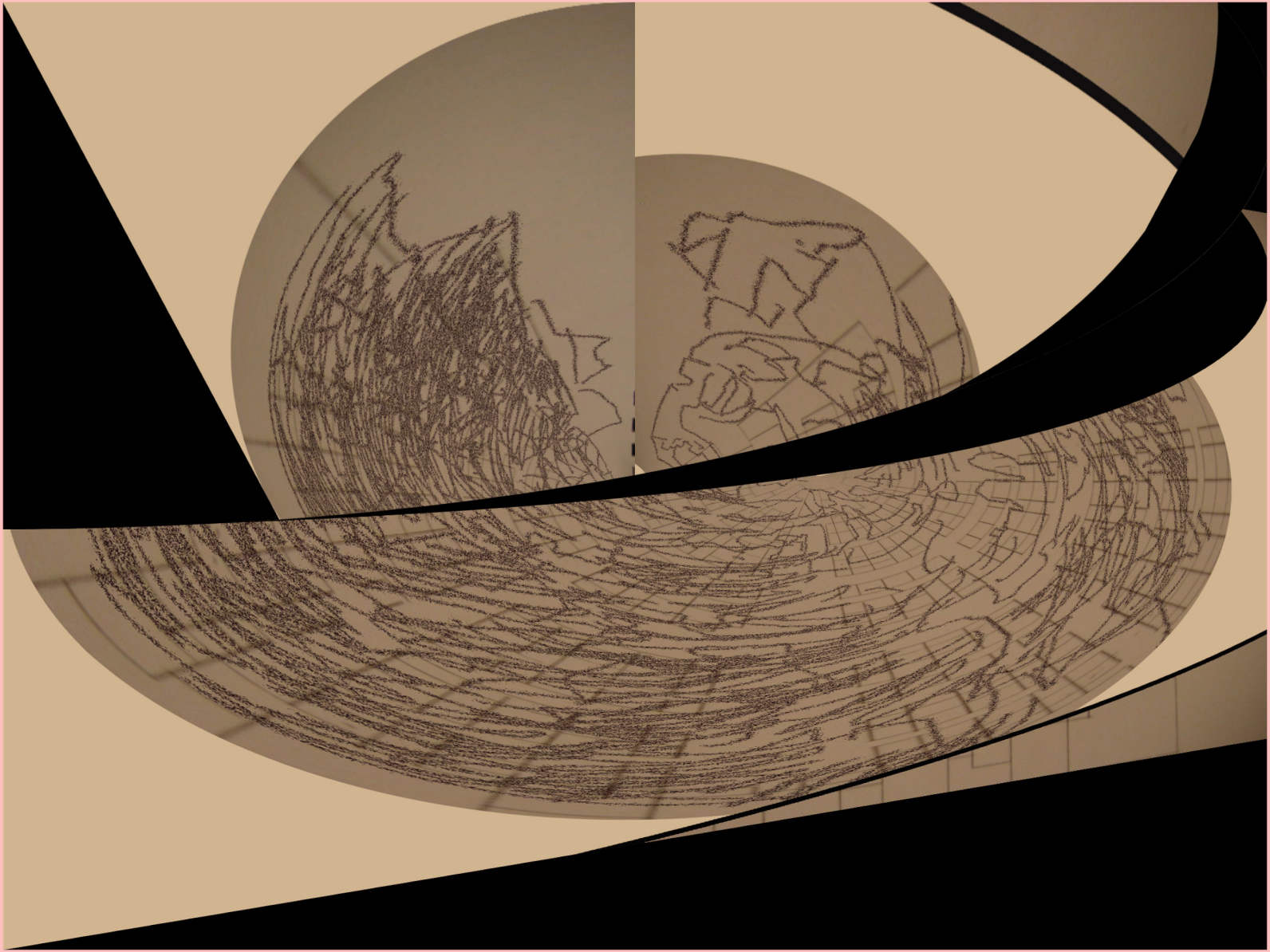


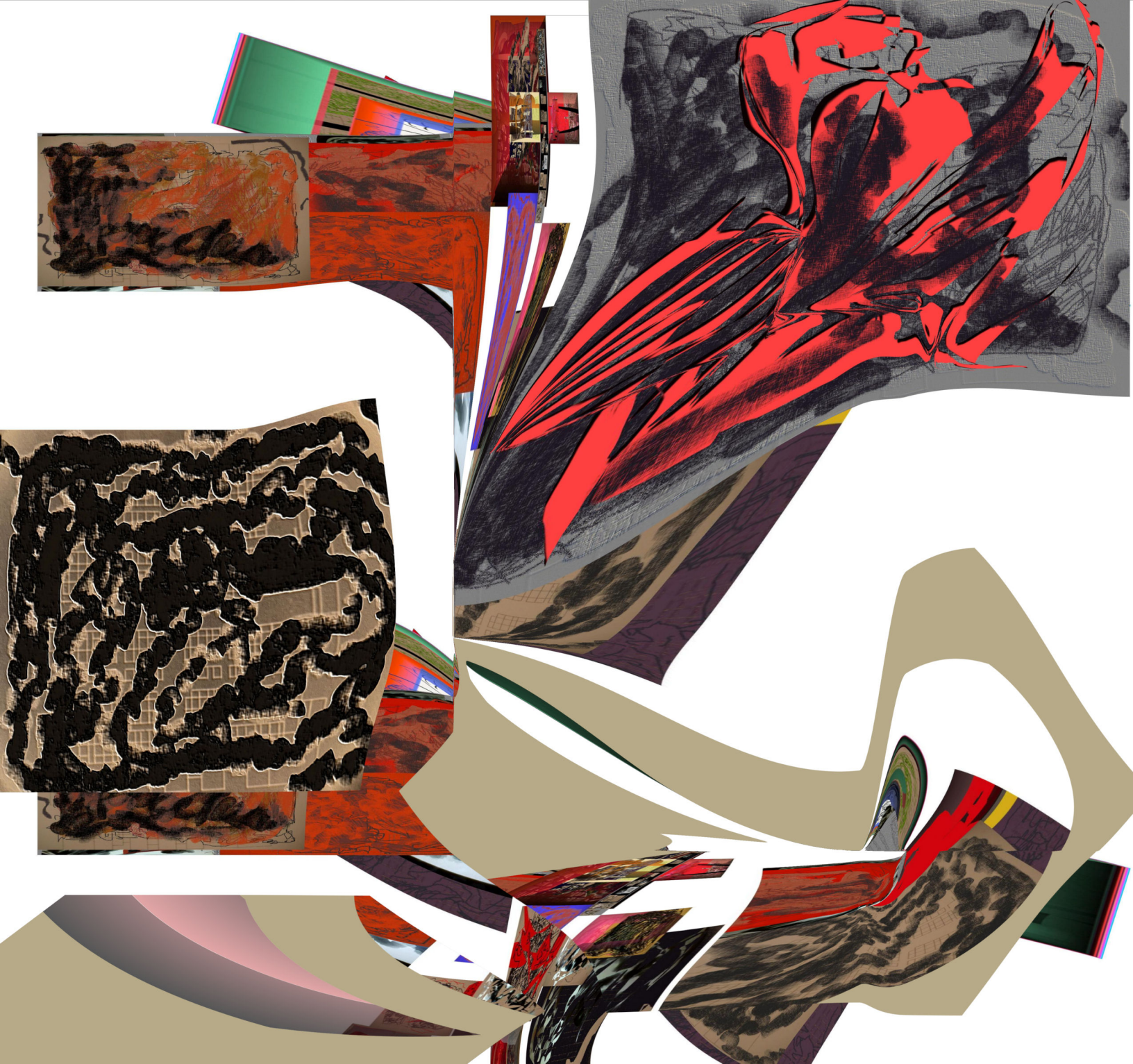


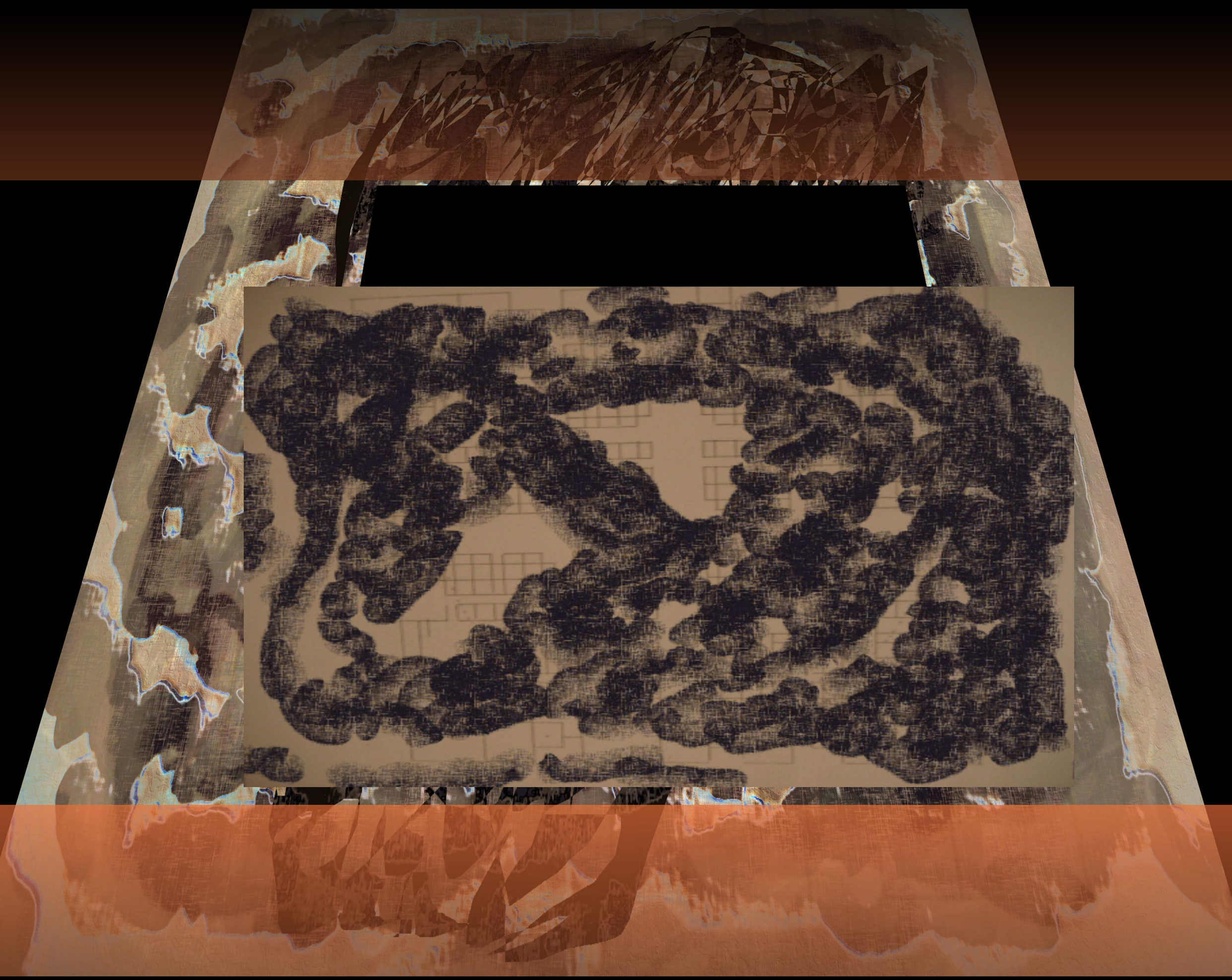




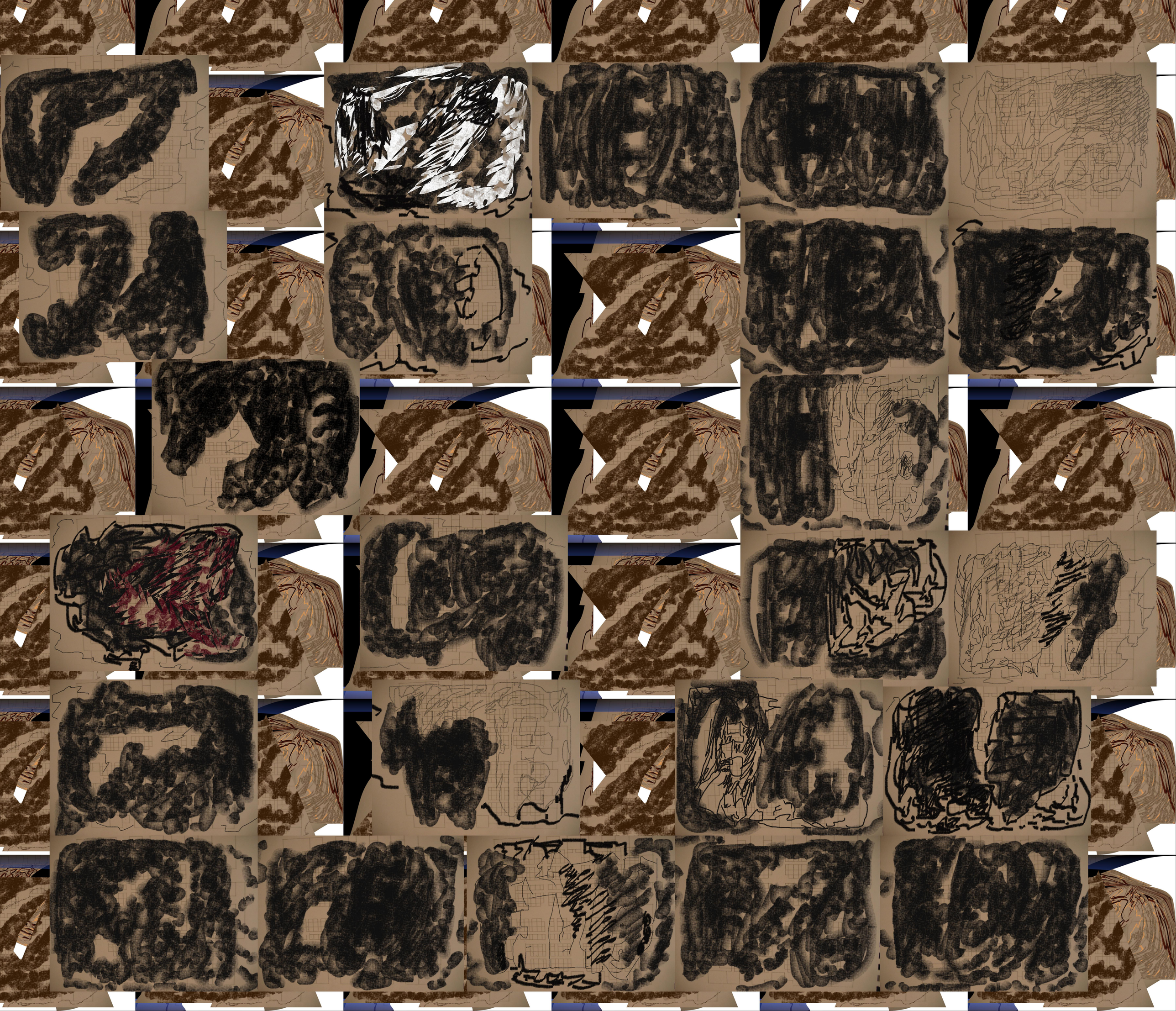


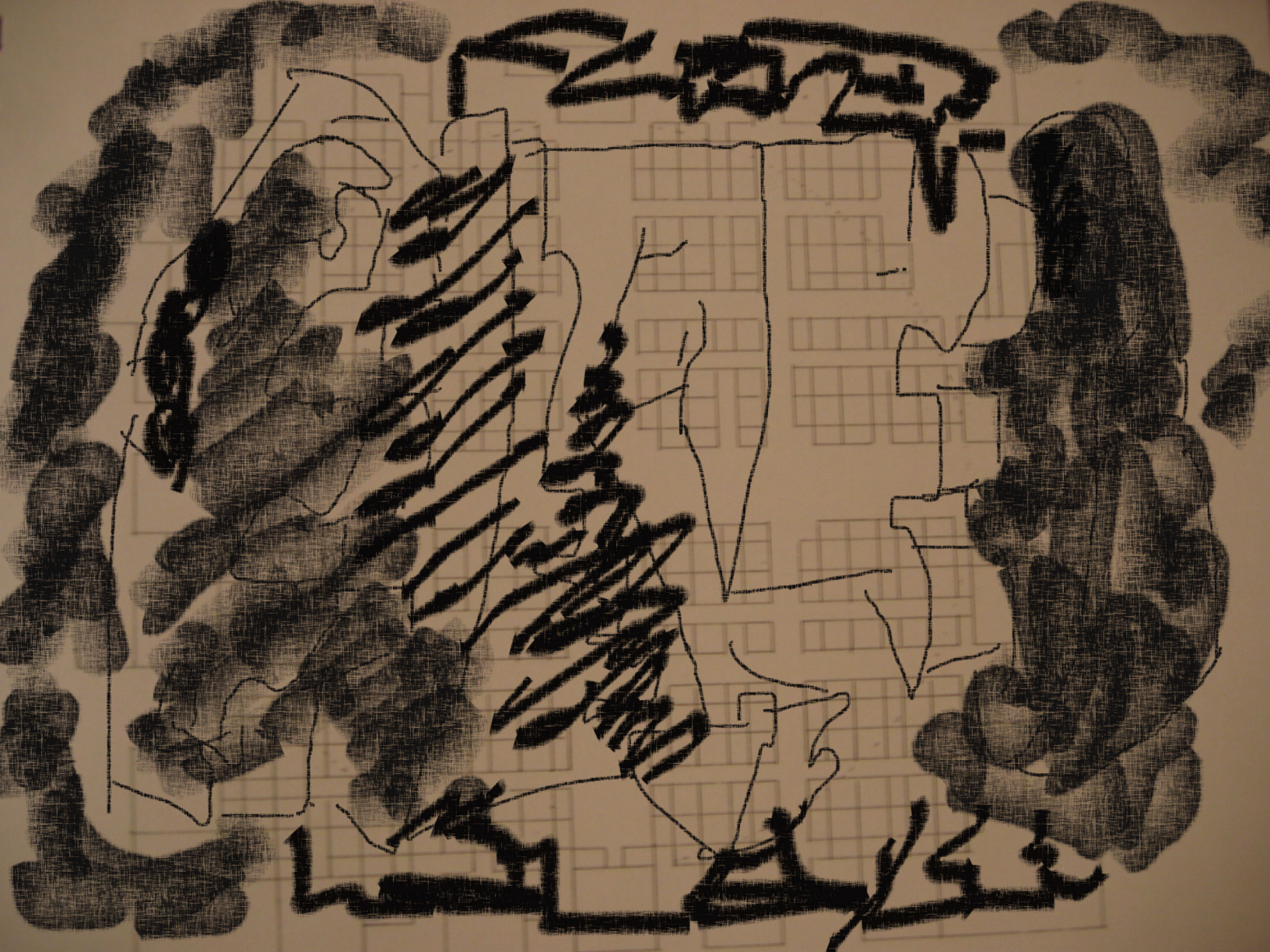


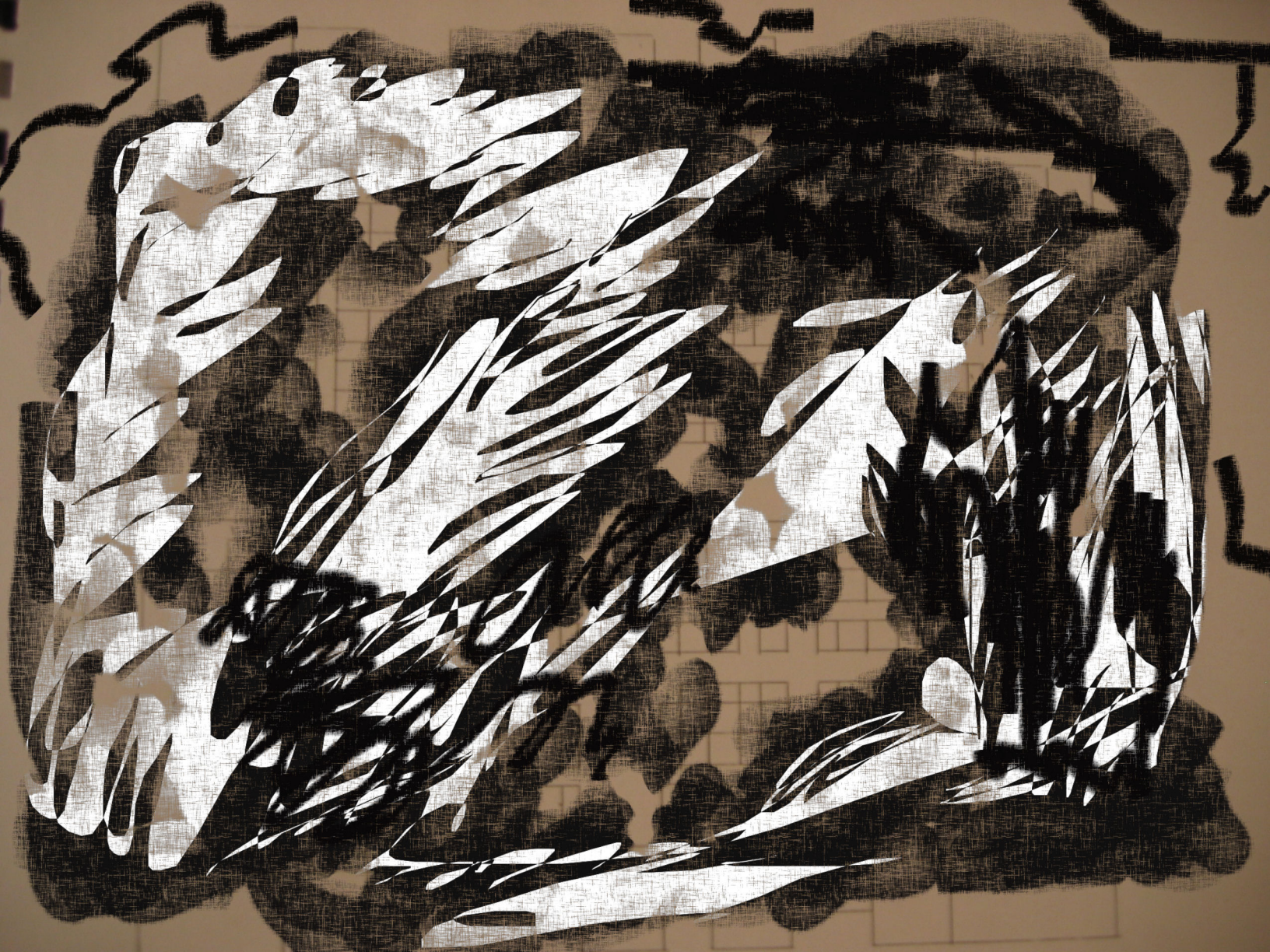


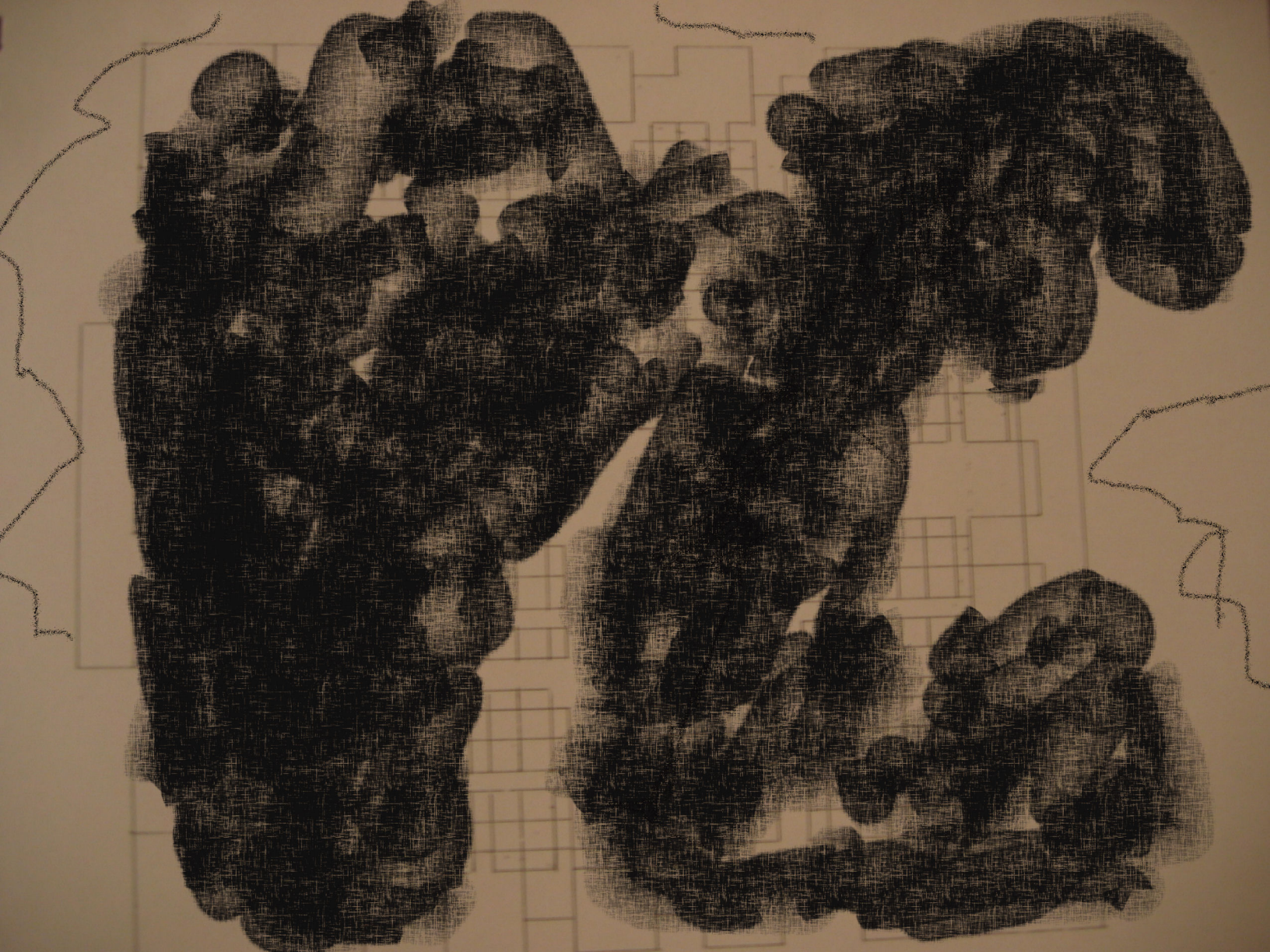


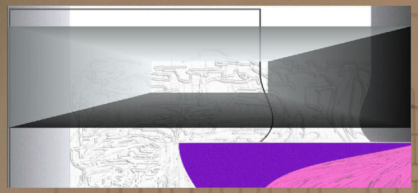


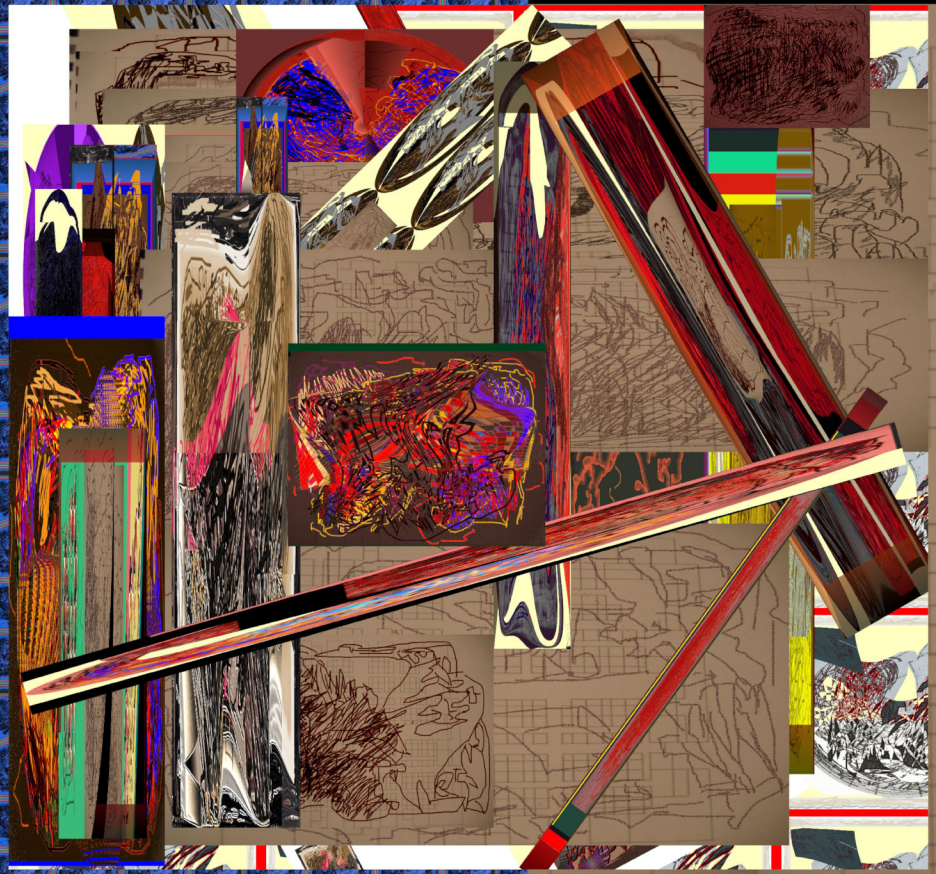




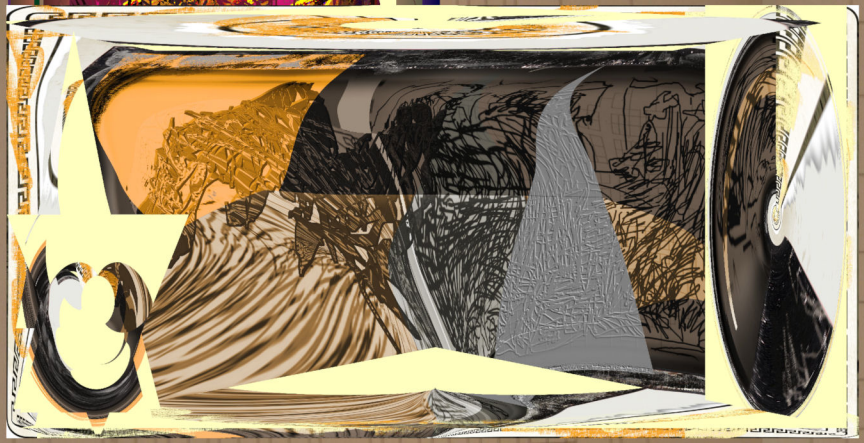


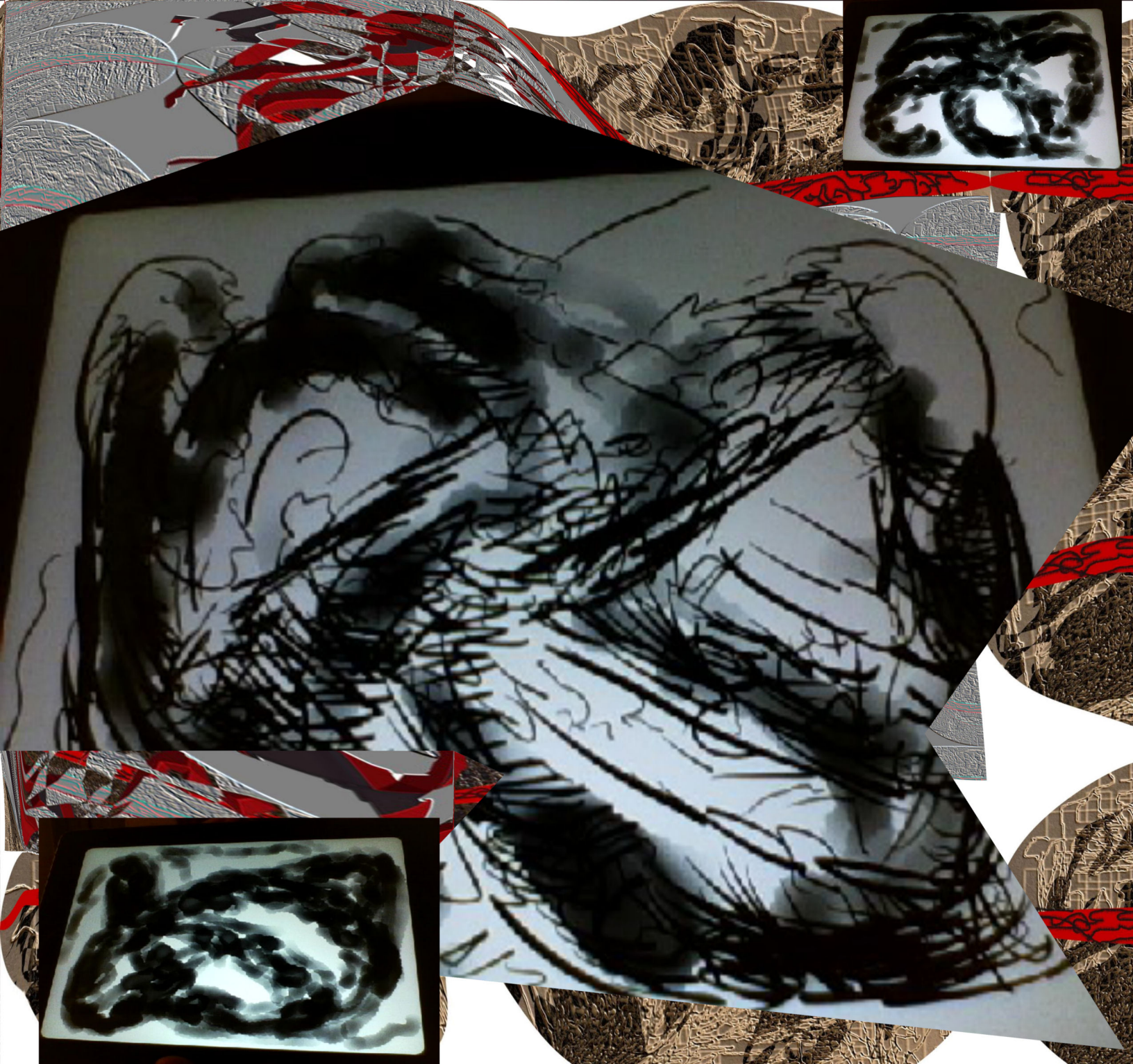


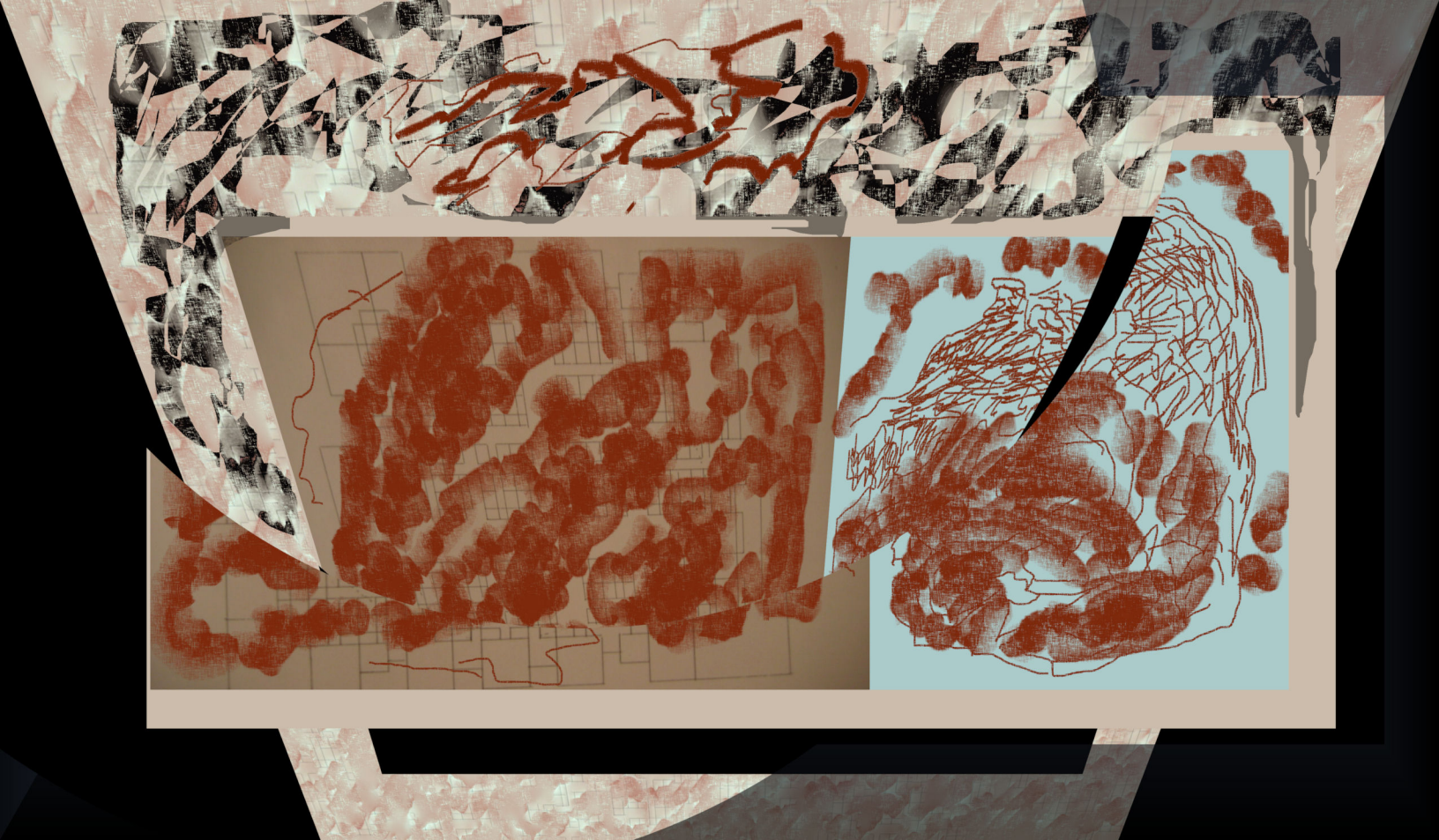


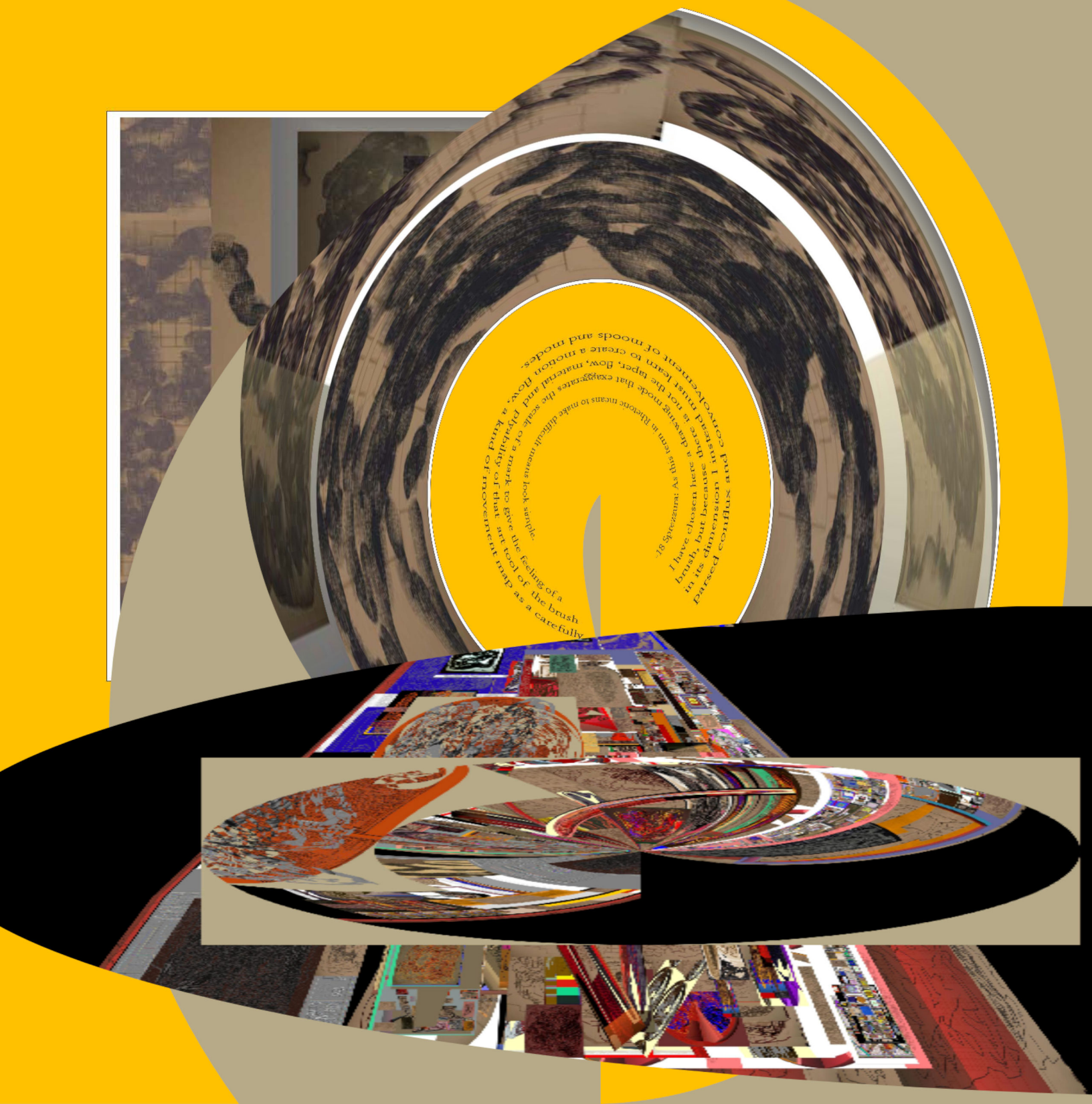











18 Spezzatra: As this term in Bitcoin means to make difficult means look simple.
I have chosen here a drawing mode that exaggerates the scale of a mark to give the feeling of a brush, but because I must learn to create a modern flow, material and plyability in its dimension I turn of that art tool of the brush
parsed complex and refinement of moods and modes.
of movement map as a carefully
convoluted

47. Topothesia: Per Rhetoric means description of an imaginary place

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